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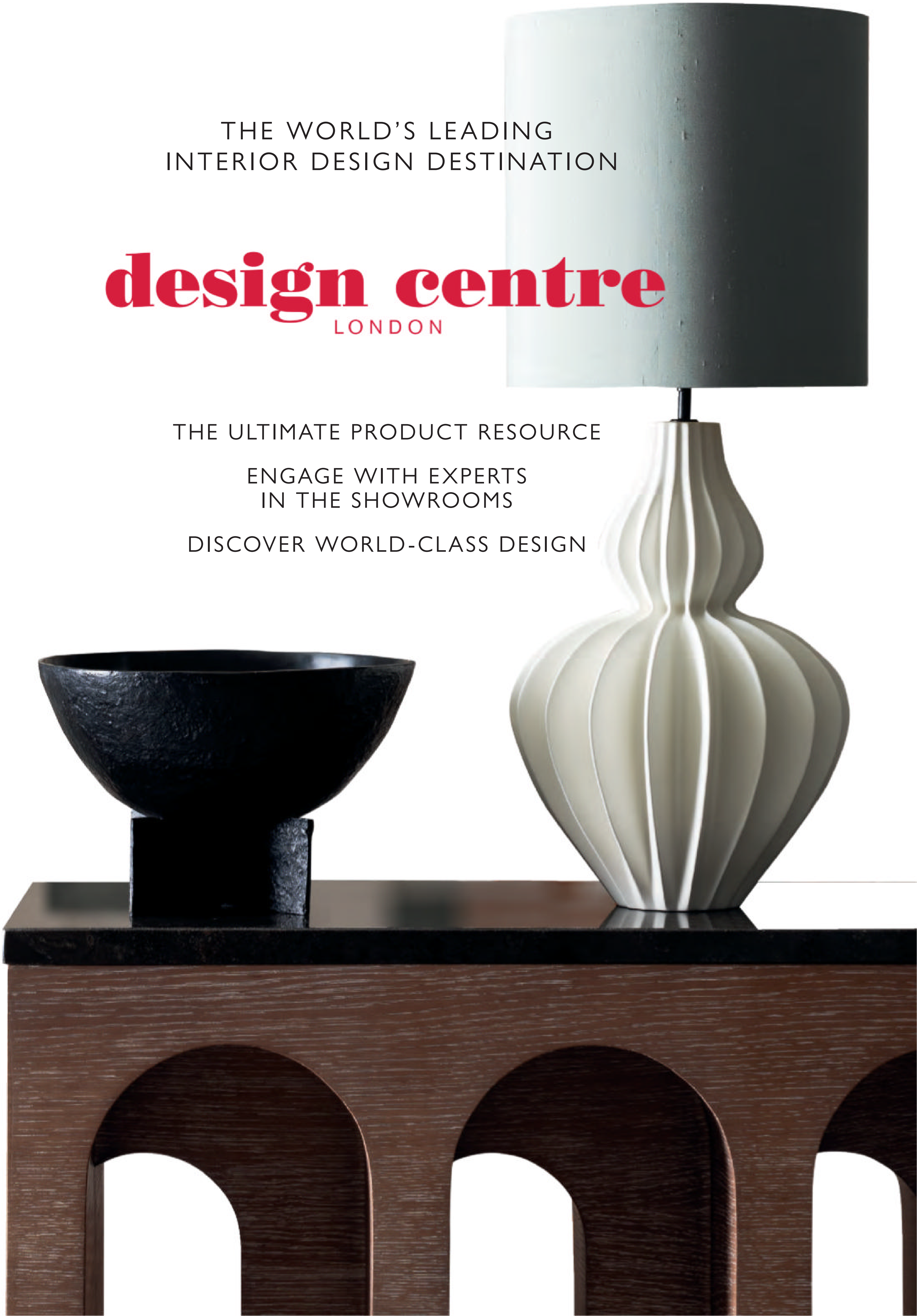

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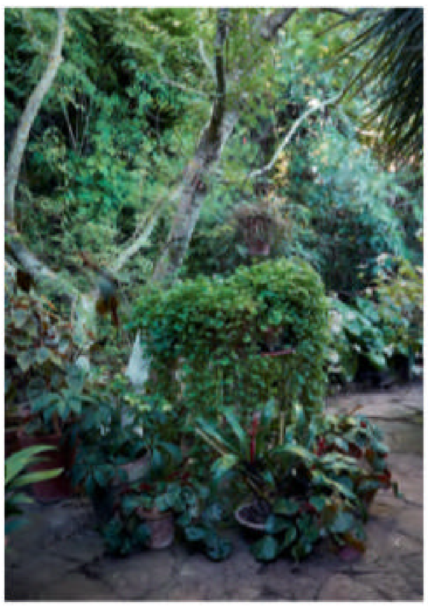

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Umberto Pasti

Umberto has long been drawn to Tangier's 'care-free, friendly' people. Indeed, without the imagination and labours of the city's residents, his quest to save a disused garden could well have been foiled, as he notes from page 114. There's a parallel poetics, for the author, between writing and gardening: 'two processes which create shapes using fantasy, while still requiring one to be very accurate, very precise'.

Jane Withers

Jane, a design consultant, curator and writer, is especially drawn to projects that alter unexpected materials and grow palpably from their surroundings. As she puts it: 'Ideas shouldn't have limits, but materials should be local, rooted in the culture and region.' In this department, Jože Plečnik more than delivers: 'What I love most about Plečnik's work in Ljubljana is his way of plotting the city at a human scale' (page 108).

Robin Muir

On writing, Robin is always 'mindful of Stephen King's aphorism "the road to Hell is paved with adverbs". Happily, joyfully, blithely,' he reports, 'I'm still learning.' Wending his diabolical way over to art dealer Dino Zevi's home in Switzerland (page 90), the writer/curator was struck by the apparent 'effortlessness with which he mixes age-old vernacular and contemporary modern'.

Deborah Levy

'Without texture and tactility in the life of a book,' Deborah rules, 'it would just be a pamphlet.' It's perhaps no surprise, then, that the acclaimed poet, playwright and novelist has chosen Meret Oppenheim's pelted *Object* for this issue's Object Lesson (page 144). As for detailed analysis? 'Meret would want readers to make up their own minds. She would slap me on the knuckles with a fur glove for answering.'

Olivia Gregory

Returning to styling and photography after a stint in set design – 'ultimately, I think the still image had my heart' – Olivia has had a creative trajectory shot through with the need 'to find a story in what I do'. Moulding the shape of this issue's Shortlist, she's keen to bring vases, which have often been peripheral, centre-stage: 'I want to show them to be decorative and stylish in their own right' (page 34).

Ana Skobe

An architect by education – now studying for a doctoral thesis on architectural photography – Ana aims, with her camera, to 'combine the idea that has been materialised in the object' with 'my idea of it'. Picture-taking is thus an act of '(re)construction'. This issue she focuses on the works of Slovenian architect Jože Plečnik, putting the spotlight on his 'clear break with the logic of Classical buildings' (page 108).

UMBERTO PASTI PORTRAIT: NGOC MINH NGO. JANE WITHERS PORTRAIT: LOUISE MELCHIOR. OLIVIA GREGORY PORTRAIT: KENSINGTON LEVERNE

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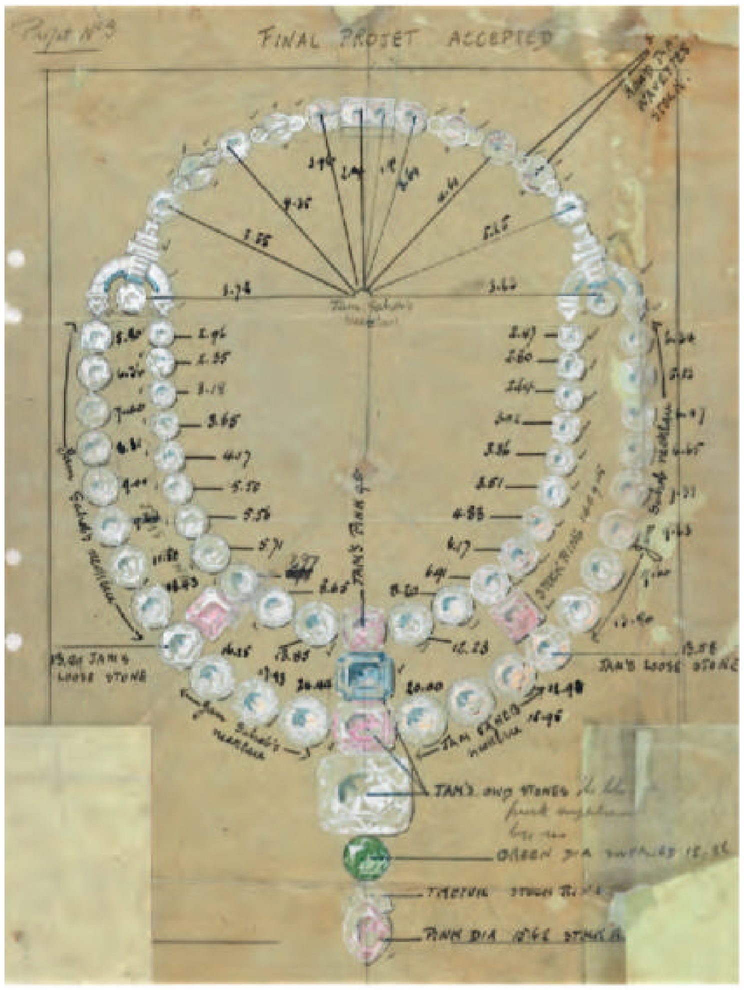
The Craft of Cartier

Refined artistry has always defined this venerable jewellery house, which has completed stunning renovations of its temple boutiques in three major cities



Top left: executed in platinum and diamonds, this design for a ceremonial necklace by Cartier London dates from 1931. At its heart sits the 136.32ct cushion-cut Ranjitsinhji diamond. Top right: the façade of the London flagship on New Bond Street in Mayfair

Romance, innovation, curiosity, beauty: can any one abstract concept capture the history of a multi-layered brand that's always evolving? Perhaps it's craftsmanship that lies at Cartier's creative core, an unparalleled savoir-faire that continues to march to modernity's beat like the second hand on a 'Pasha' watch.

Louis-François Cartier founded the family company in 1847, with the shockwaves of the French Revolution still reverberating. In the Second Empire, the business burgeoned, and 1859 marked the opening of the first boutique. He and his son later moved the business to a prestigious address in Paris's luxury district. The next generation expanded the Cartier brand abroad, to London and New York.

Throughout its history, the *maison*'s restless innovation has continually challenged perceptions and pushed boundaries. When the Brazilian aviator Alberto Santos-Dumont conveyed to his friend Louis Cartier that a pocket watch was impractical to use while flying, in 1904 the *maison* created the first watch designed to be worn on the wrist. In the 20th century, Cartier pioneered the use of platinum with diamonds. Its 1924 'Trinity' ring, which interconnects three rings of white, yellow and rose gold, is still beloved today. The *maison*'s latest mould-breaker is the 2019 'Clash de Cartier' collection. Pieces blend beads, studs and clous de Paris into a singular ribbed mesh, giving metal a magical mobility.

Beloved by monarchs and movie stars alike, the French jewellery house has built its name on pieces that stand the test of time – from iconic wonders passed down through generations to one-of-a-kind treasures on museum display. Today, the brand has outposts all over the world, with more than 250 shops in 125 countries. But its rich artisanal traditions are once again taking centre stage at its Paris, London and New York flagship boutiques, a treasured triad that have dazzled visitors for more than a century. Dramatically transformed by world-renowned designers, with installations by expert artisans, these fabled emporiums now boldly incorporate the *maison*'s legacy and lore into their very walls and rooms.

'All our boutiques are rebuilt with their own singularity, and they all have a strong local link with the… heritage of the city,' reflects Arnaud Carrez, Cartier's senior vice-president and chief marketing officer. 'When it comes to our temples, they each carry a part of Cartier's identity. Not only retail spaces, they… immerse our customers in the *maison*'s world.'

The Essence of British Spirit

From Victorian landscapes to classic cars, themes celebrating the UK's heritage fill the London temple, now stunningly renovated by Bruno Moinard

Rich with hymns to British culture and craftsmanship, the London flagship on New Bond Street is another jewel in the crown of the French house's empire. Bruno Moinard's renovation of the Grade II-listed building, which reopened in 2018, celebrates that historic bequest.

Nearly a century before, Jacques Cartier had established the English Art Works, to which some 60 pearl stringers, gem setters and other experts were recruited. Still in situ, albeit moved to the third floor, the workshop now concentrates on special orders and diamonds.

Homages and hat-tips to the UK's heritage run through the veins of the redesign. A bespoke Mydriaz light installation welcomes guests on arrival. Victorian English landscapes are celebrated in the Winter Garden Salon thanks to a hand-painted screen by De Gournay. In the gentlemen's Ruby Salon, surfaces of smoked and varnished larch call to mind classic car dashboards.

Edward VII famously referred to Cartier as 'the jeweller of kings and the king of jewellers', and indeed it was a flurry of orders prior to his coronation that led to the opening of the London branch. Dating here to 1899, the brand's rich archive is exhibited on the fourth floor; it's a veritable treasure trove of local landmarks, from a 1928 'Tutti Frutti' bandeau, a rainbow-hued riot of diamonds, rubies, emeralds and sapphires, to the 'Crash' wristwatch, that symbol of the Swinging Sixties.

At the heart of the building now lies a 150sq m private apartment named the Résidence. The by-appointment quarters span a dining room, bar, kitchen and a boudoir-themed fitting room, where clients seeking extra privacy can try on jewels or gather for special events.

The London flagship channels 'living memory', in the phrase of Cyrille Vigneron, president and chief executive officer of Cartier. He continues: 'It symbolises our history, but with no nostalgia – living in the present, constantly relevant.' In London, New York, Paris and beyond, his hope is that the brand's customers will feel immediately at home on entering its boutiques. But in addition, he wants guests to learn more about the *maison* – 'not only what we do, but who we are, our point of view on art, architecture, the city'.

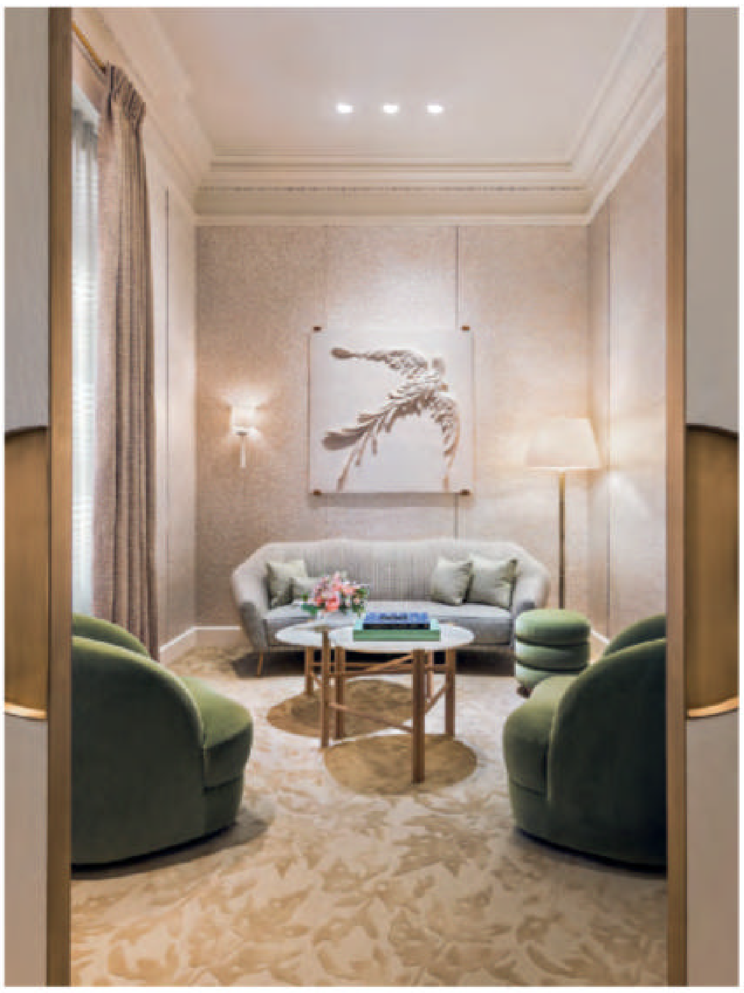
At Cartier's three temples, these life-enhancing stories are now being told, room by room, through the language of design and craft. Put simply, Vigneron notes: 'I hope for people to have some unforgettable moments.'

Top left: the Jacques Cartier Private Salon is on the Prestige floor. Top right: based on a country club's gentleman's room, the men's area on the ground floor includes a curved unit for accessories. Varnished and smoked larch recalls a car's dashboard

Cartier
175-177 NEW BOND STREET

A Pearl on Fifth Avenue

Central Park and the Manhattan skyline are celebrated in a glorious makeover of the New York landmark, a jewel in Cartier's crown



The creation myth behind the Cartier Fifth Avenue Mansion in Manhattan is actually a true story: in 1917, Pierre Cartier famously traded a pearl necklace with Mr and Mrs Morton Plant for their Fifth Avenue mansion. 'Nothing would have been possible today without this twist of fate,' says Laura Gonzalez, the interior designer responsible for the site's glorious revamp. The iridescent orbs of Peter Lane's wall sculpture, encountered in the lobby, are a nod to this legendary string of pearls. 'I wanted to exhibit the love story of the Plants – and their love of Cartier jewellery.' The vignette points to Gonzalez's approach, for she has summoned a host of craft experts to reinterpret highlights of the illustrious house's heritage in site-specific commissions.

In a boiserie-lined salon next door, for example, Béatrice Serre has nodded both to the New York skyline and a 2013 openwork bracelet in her mosaic of travertine, marble and quartz. Serial collaborator Atelier Midavaine, meanwhile, has dreamed up depictions of the seasons in a suite of neighbouring VIP salons.

The grand staircase sweeps visitors up to a new page in the brand's story. Now moved to what was her music room is a portrait of Mrs Plant that Cartier has long displayed. Standing sentinel nearby is Midavaine's sinuous trio of panthers in gold leaf – and that big-cat motif is echoed on the first-floor landing in Hervé Obligi's suave mosaic of jasper and onyx, sardonyx and andalusite. Here, too, shoppers can open up wall panels to reveal digital displays: both stitch together archival and contemporary strands.

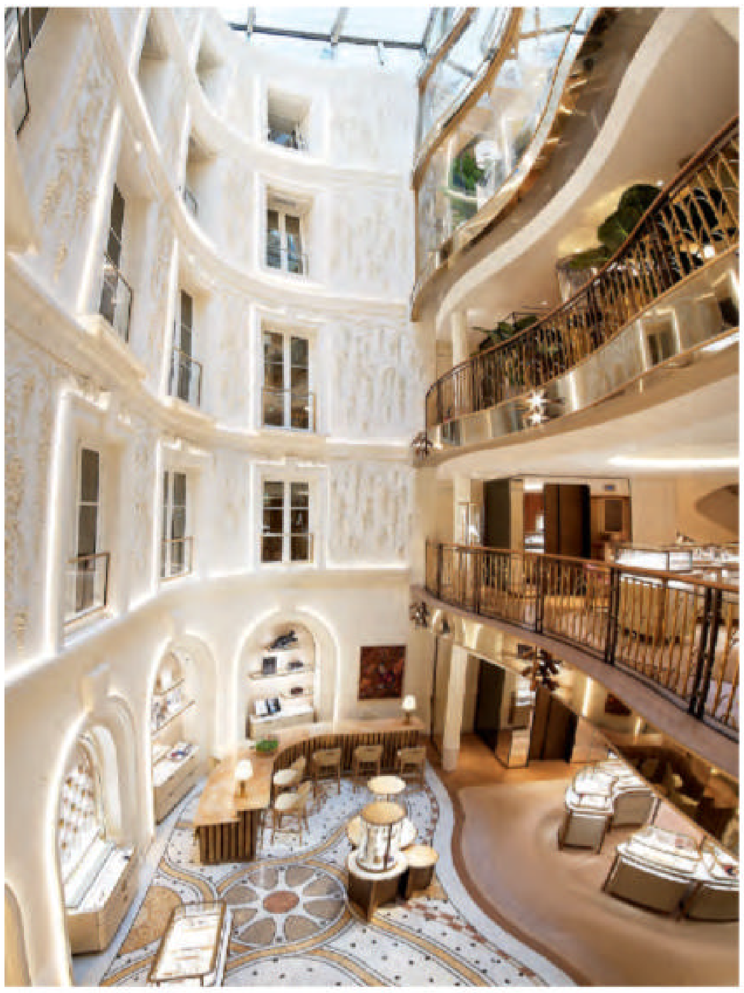
To evoke the *genius loci*, Gonzalez commissioned installations that convey a deep affection for New York. After all, she points out, the landmark building has become a 'symbol of Manhattan'. In a third-floor bridal suite, François Mascarello's painted screen portrays jaunty animals from the *maison*'s past in a Central Park scene. (A poodle, for instance, alludes to a diamond-encrusted pin owned by Princess Grace of Monaco.) Natural motifs also loom large, thanks to Mathilde Jonquière's mosaic of dragonflies, ladybirds and butterflies, a heady confection of pink onyx and blush hues. And in the adjacent engagement-jewellery VIP salon, Etienne Rayssac sculpted a plaster bas-relief modelled on the bird of a 1942 brooch.

Gonzalez has breathed fresh life into the historic interiors, aiming to captivate audiences old and new. 'This renovation was all about the experience,' she reflects. 'Shopping at Cartier should be a journey.'

Top left: the High Jewelry Salon on the second floor of the Fifth Avenue Mansion. Top right: the Bridal Private Salon on the third floor features a full diamond offering, and there's a special focus on engagement

A Coup de Théâtre

The first of the temples, located in Paris's jewellery district, is a dramatic hymn to the natural world in a redesign orchestrated by over 40 craft ateliers



The Paris temple is renowned as the birthplace of Cartier's signature panther motif, first appearing on a wristwatch in 1914. So it's apt that the façade of the building, at 13 Rue de la Paix, should be sheathed in glossy black marble. That engagement with the natural world was deepened by La Panthère herself: Jeanne Toussaint, Cartier creative director from 1933 to 1970. Under her mould-breaking tenure, imagery of flora and fauna increasingly encroached into the flagship's rooms, making them a jungle of jewellery. So it's right that the long tentacles of her legacy permeate every corner of the transformed site – a multi-year project led by Moinard Bétaille, Studioparisien and Laura Gonzalez, expertly assisted by some 40 craft ateliers.

The vibrancy of plant life announces itself to visitors immediately in the atrium. Leather-marquetry panels by Baqué Molinié reveal a buzz of insects and the flowers they pollinate. Climbing up the vaulted space writhes a plaster relief of leaves and branches. On the first floor, Cartier pays tribute to Jeanne Toussaint by naming a salon dedicated to the boutique's exclusive offerings after her. Two storeys up, the creative director's love of birds finds full feather in the Indes High Jewellery Salon, where a lacquered screen embellished with gold leaf draws upon 1940s bird brooches. Those who flock to the fifth floor will find Etienne Rayssac's plaster bas-relief also celebrating avian forms. Studioparisien has remodelled the space as a luminous but hard-working atelier. Illuminated by sunshine streaming through the glass roof, here 18 artisans can be found coaxing one-off works of high jewellery into life.

This latest makeover at the six-floor edifice truly elevates the visitor experience while smoothly soldering together past and present. Concierge services streamline the customer journey. On the upper levels, Gonzalez has conjured an exclusive suite for high-profile guests, complete with living and dining rooms, a kitchen and a winter garden. 'This apartment, which seems to be suspended in the clouds, was a wonderful creative playground,' notes the designer, who conjured plant life worthy of Toussaint in wall treatments, an exceptional embroidered screen by Ateliers Gohard and Lucie Touré, and marble mosaic floors by Pierre Mesguich. 'Together with the artisans, we have drawn on Cartier's imagination and creations to create furniture directly inspired by certain pieces or styles that have marked the *maison*'s history' ⊛

Top left: the atrium, which now occupies the entire rear of the Rue de la Paix boutique, draws natural light into every space on every level. Top right: the Flora and Fauna Salon, a chic alcove off the patio, immerses the visitor in Cartier's rich decorative history

Cartier
13 RUE DE LA PAIX
Cartier
Cartier

Editor's Letter

February 2023

This month, in Hamish Bowles's absence, the baton passes to me to write the opening lines of the issue. A year has gone by since I joined *The World of Interiors*, during which time Hamish and I have been co-conspirators: poring over images, interrogating cover choices, dissecting words and sentences, delighting in the utter joy of making this magazine – all of which happens in collaboration with a team that is far, far greater than the sum of its parts. Together we create these pages from our second-floor office at Vogue House in London's Hanover Square: a set of rooms that, though in many ways unremarkable, has always had an allure. Minimal it is not. Shelves heave with books; pin-boards are collaged in postcards and pictures; towers of fabric grow more precarious with every Swatch shoot. And yet, most of the objects at *WoI* HQ (excluding the odd tea mug) tell stories. The people who have passed through here have left their mark. Should you be in the market for a 1950s pocket guide to British architecture we can help; if it's a stuffed textile lobster you're after, we have several. Certain things are curiously hard to part with – not because of their monetary value, but the meaning they hold. Of course, this is even more true within our homes, where the stuff we surround ourselves with becomes freighted with memory: it is the evidence of a life or many lives, a receptacle for our identities. Our newly launched website explores this in 'One Lasting Thing', a column in which writers meditate on their most beloved belongings. These objects bear witness to each passing day; in some instances, when their owner has died, they take on an almost magical potency.

Not long ago, I discovered a new podcast: All There Is, with Anderson Cooper, a moving account of the CNN anchor's experience of grief following the death of his father, his brother and most recently his mother, the extraordinary Gloria Vanderbilt. Over the course of eight episodes, Anderson spends time in her Manhattan apartment, so eloquent of her magnificently full life. Shortly after her death, Anderson asked the photographer Annie Schlechter to capture the apartment exactly as it was left. As he writes on page 100: 'Her rooms revealed secrets and stories about her that were as intimately autobiographical as any memoir she ever wrote.' His piece is a profound contemplation on how objects, in their very ordinariness, can express the extraordinary: in this instance, what it is to love deeply.

This issue is a compendium of places teeming with similar tales.

The novelist Umberto Pasti's acquisitive streak lends itself to hunting down plants; he has saved many from destruction. Each lily, rose and spray of blooming jasmine links him with a grower who has helped transform his Tangier garden (page 114) into an ark of local flora. These plants have all been reborn through the people who have nurtured them, as their carers have, in turn, through their plants.

In recent years, Garry Fabian Miller discovered the photographic materials he has long used have played a terrible role in his cancer diagnosis. As writer Tania Compton puts it on page 78: 'the toxic dyes that made the artist's alchemical experiments possible had, all the while, been casting carcinogenic shadows'. Now Garry has turned to safer natural dyes; in doing so, he's produced a rich and compelling new body of work, within which both the seasons and the sun play the part of artist's muse.

From page 108, Jane Withers surveys the work of Jože Plečnik and a very different school of alchemy. Through sleight of hand and ample imagination, the Slovenian architect magicked the everyday into the monumental: coffee grinders were transformed into chandeliers and sewage pipes into striking pillars.

Marie-France Boyer, our intrepid French editor, and her long-standing accomplice Ivan Terestchenko withstood several travel crises in order to record our cover story: an antique dealer's house in Bukhara. From here, the owners trade in all manner of Central Asian curiosities. Turn to page 82 and visit the rooms once inhabited by the great merchants of the Silk Road.

Another dealer and fellow lover of stuff shares his home in the Engadin Valley with us on page 90. Dino Zevi has populated his house – once, in part, lodgings for livestock – with an impressive roster of Aesthetic-movement masterpieces, Romansh furniture and surprising works by a broad church of artists, from Adolphe Braun to Cindy Sherman.

PHOTOGRAPH: TESSA TRAEGER

On page 66, Tessa Traeger allows us to explore the attics at Boughton through a spellbinding set of images. As Patrick Kinmonth writes: 'the surfaces of the attics, the subject of this foray, are among the most poignant rooms of their kind'. This is a house imprinted by the hands of its many custodians; its hidden rooms, says Patrick, 'know how to keep a secret'.

I suspect if you are reading these words you might just be someone who also glories in the peculiar wonder of stuff; someone who finds it hard to part with the personal; someone who understands that the rooms we make aren't simply a shelter, they are a vital part of who we are. If this rings true, then I very much hope these pages will bring you joy – and an excuse to ponder the curious ways in which possessions and memories can be one and the same ⊛ *Emily Tobin, acting editor*

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Gazing, circumspect, from frosted windows, we've met winter in a rather reflective humour. Our stylists, puzzling over surface concerns, have tessellated tiles into arresting arrays – and hit upon some striking ceramic dynamics. Leafing through the latest design news, we've been bewitched by the quotidian magic of personal connection: bespoke crafts, bowls that spill straight from their maker's beloved Mediterranean, comradely collaborations between two Arts and Crafts masters, ancient Roman candles cultivated to conjure the scents of a crackling hearth. Like us, you may well have found yourself yearning for gentle pleasures this month: for our part, we've bedded in with a banquet of food-themed fabrics, and a trove of voluptuous vases to soften even the most austere mantel. And who could hold firm against a plate of home-made jelly, that wobbly prism channelling the colours of childhood – set, of course, to perfection with our elegant moulds. If memories of puerile puds in bright hues have left you aglow, our colourful symphony of exhibitions and richly toned books could be just icing on the cake. It's enough to send anyone into a reverie…

Gloria
I found This
in The files
And Thought
you might
want to have
it
Love

Letters and contact sheets from photographer Richard Avedon layer the desk of designer, author and socialite Gloria Vanderbilt. See page 98. Photograph: Annie Schlechter

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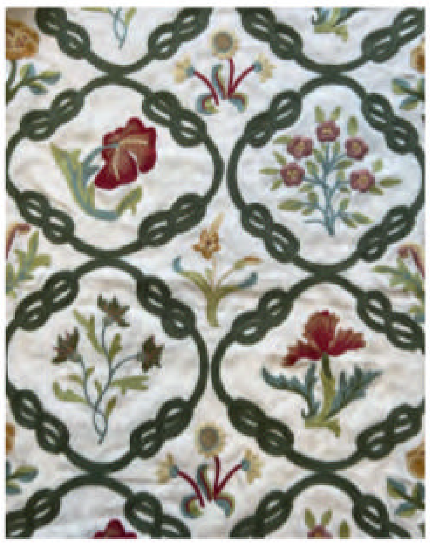
What's in the air this month

by Ariadne Fletcher and David Lipton

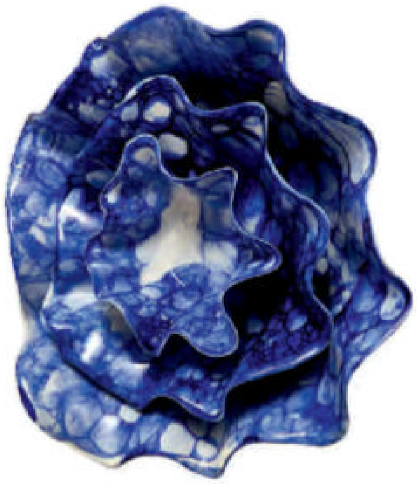
Emery Papers

No. 7 Hammersmith Terrace was home to Emery Walker: engraver, printer and lesser-known luminary of the Arts and Crafts movement. Set in aspic since his death, the densely decorated, jewel-toned interiors preserve a vibrant slice of his milieu. Walker befriended William Morris in the 1870s, and their shared love of 16th-century typefaces proved a vital inspiration behind the Kelmscott Press. In homage to this fruitful union, Morris & Co has produced a collection of fabrics and wallpapers inspired by Walker's home – including certain Morris designs not in production since the great Medievalist died. Take, for instance, 'May's Coverlet' (right), £239 per m, its design borrowed from a crewel bedspread worked by Morris's daughter, May, and a gift for Walker. A triumphant revival of lost prints. *Visit morrisandco.sandersondesigngroup.com. For opening times of Emery Walker's House, visit emerywalker.org.uk* DL



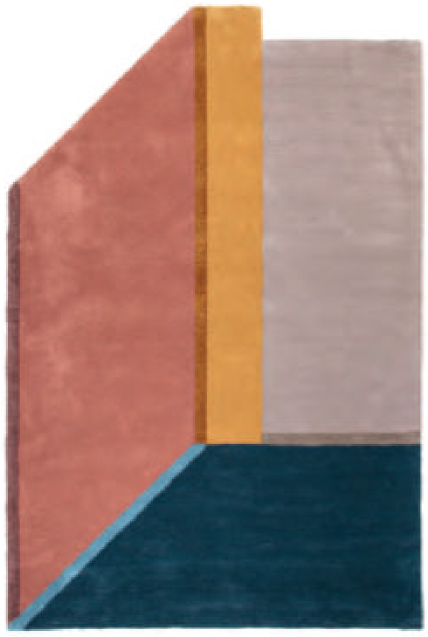
The China Sea

Captivated by 'the alchemy of glazing', Deborah Brett packed in her 20-year career as a fashion journalist to pursue her passion for ceramics: a year later, Brett's signature 'bubble glaze' was born. Her foaming blue pieces seem to spring directly from the Mediterranean Sea surrounding her home in Ibiza. Working with a fifth-generation family-run factory in Stoke-on-Trent, Brett designs each piece before casting them to ensure each 'wave' can be perfectly replicated. Her first stand-alone collection of tableware puts the surf into dinner service. Shown below: 'Flow' bowls from £80. *Visit dbceramic.co.uk* AF



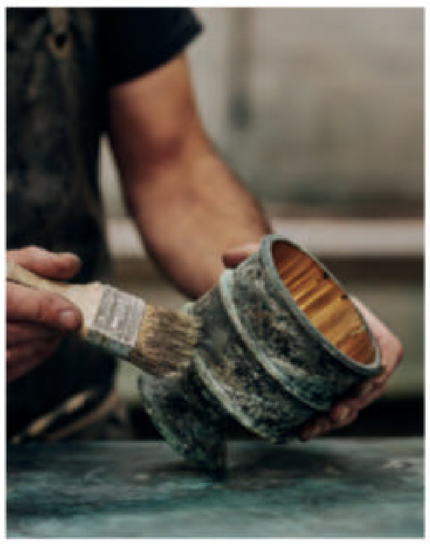
Tuft Love

Roll out the red carpet… we're happy to trumpet that respected rug maker Roger Oates has expanded its collection: bespoke hand-tufted numbers, made from British blend wool, are now available alongside its winning weaves. Yarns might be long or short, shapes round or square, or all of the above at once. Creative director Andy Guard spent two years refining the technique with his team. The results are capable of catering to your rooms whatever their size and shape. Ultimately, to have your own custom creation underfoot is homeliness itself. Shown, top right: 'Room Primary', from £500 per sq m. *Visit rogeroates.com* DL



Old Flame

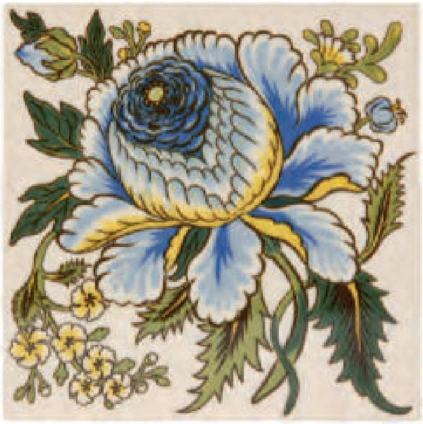
For some 18th-century travellers, the Grand Tour became much more than a single trip abroad: it was a lifestyle. If anyone embodies this spirit today, it's Will Fisher and Charlotte Freemantle – founders of Jamb, and skilful finders of antiques from around the globe. Now, with the aid of designers Austin Moro and Eliza Dabron, they've drawn on a bronze-age wheel hub as a vessel for their candle collaboration (below; £280). Cast using the lost-wax technique, it's a Cellini-esque tribute to the old masters – despite its diminutive size. The candle's scent has been equally well considered, being designed to evoke the English country house. A stately room filled with tapestries, leather-bound books and a crackling fire is conjured via notes of olibanum and amber: an olfactory love letter to shared inspiration. *Visit moro-dabron.com* DL



BOTTOM RIGHT: CHRISTOPHER HORWOOD

Stick ’em up!

Tiles that’ll make you want to grab a grouting gun. As chosen by David Lipton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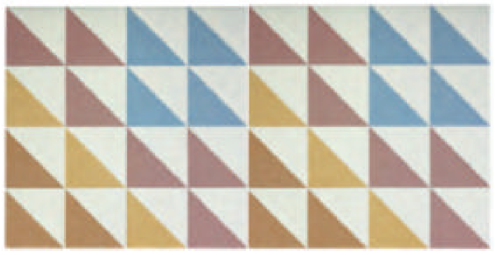
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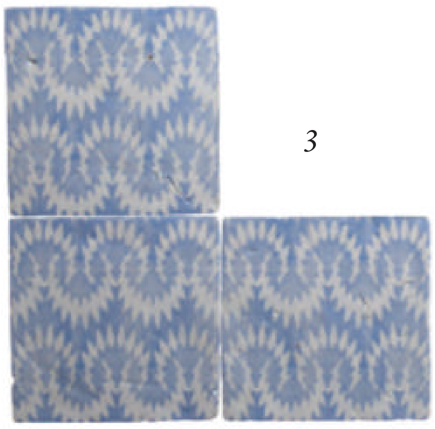
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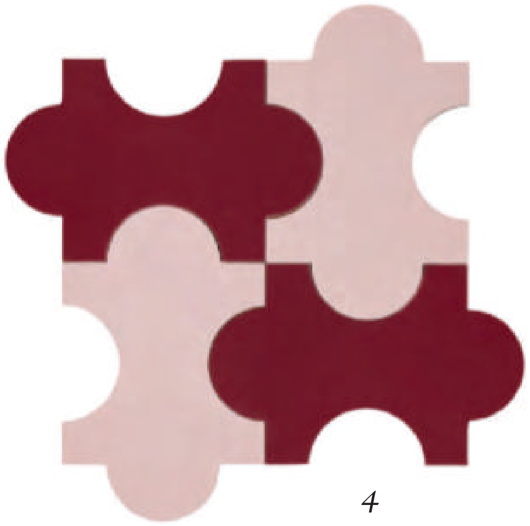
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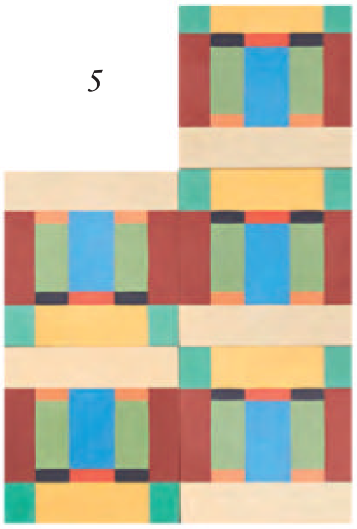
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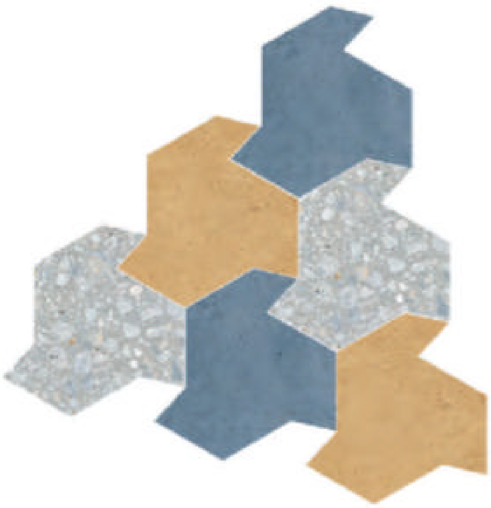
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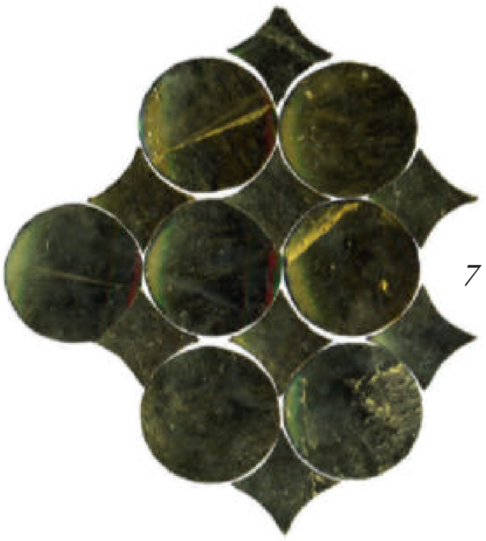
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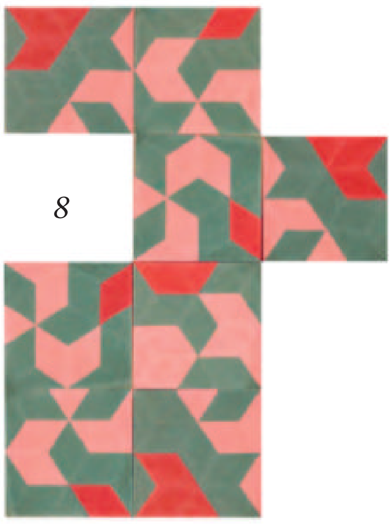
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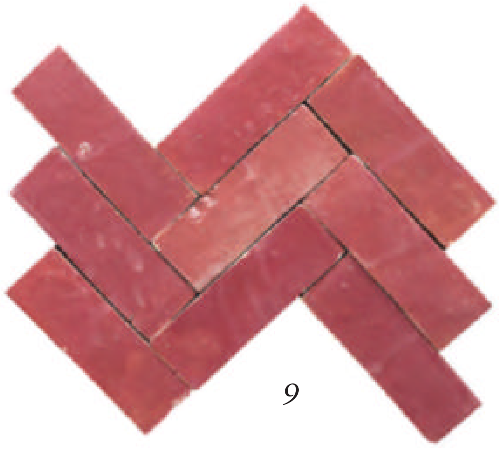
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1 ‘Artemis Rose’, by House of Hackney × Craven Dunnill Jackfield, £30, House of Hackney. 2 ‘Majadas’, by Bert & May, £79.75, Fired Earth. 3 ‘Sineu Sky’, £210, Lapicida. 4 ‘Triennale’, by Gio Ponti and Alberto Rosselli, £775, Marazzi. 5 ‘Abstrakt’, by Commune Design, $20.25 per sq ft, Exquisite Surfaces. 6 ‘Match Up’, £410, Domus. 7 Indian tiles, £430 approx per quarter sq m, Emery & Cie. 8 ‘Remedios’, by Martínez Lapeña & Elías Torres, £140 approx, Huguet. 9 Bejmats, £132, Bert & May. Prices are per sq m, unless otherwise specified, and include VAT. For suppliers’ details see Address Book ⊛

PHOTOGRAPHY: ADRIAN SAMSON (4)

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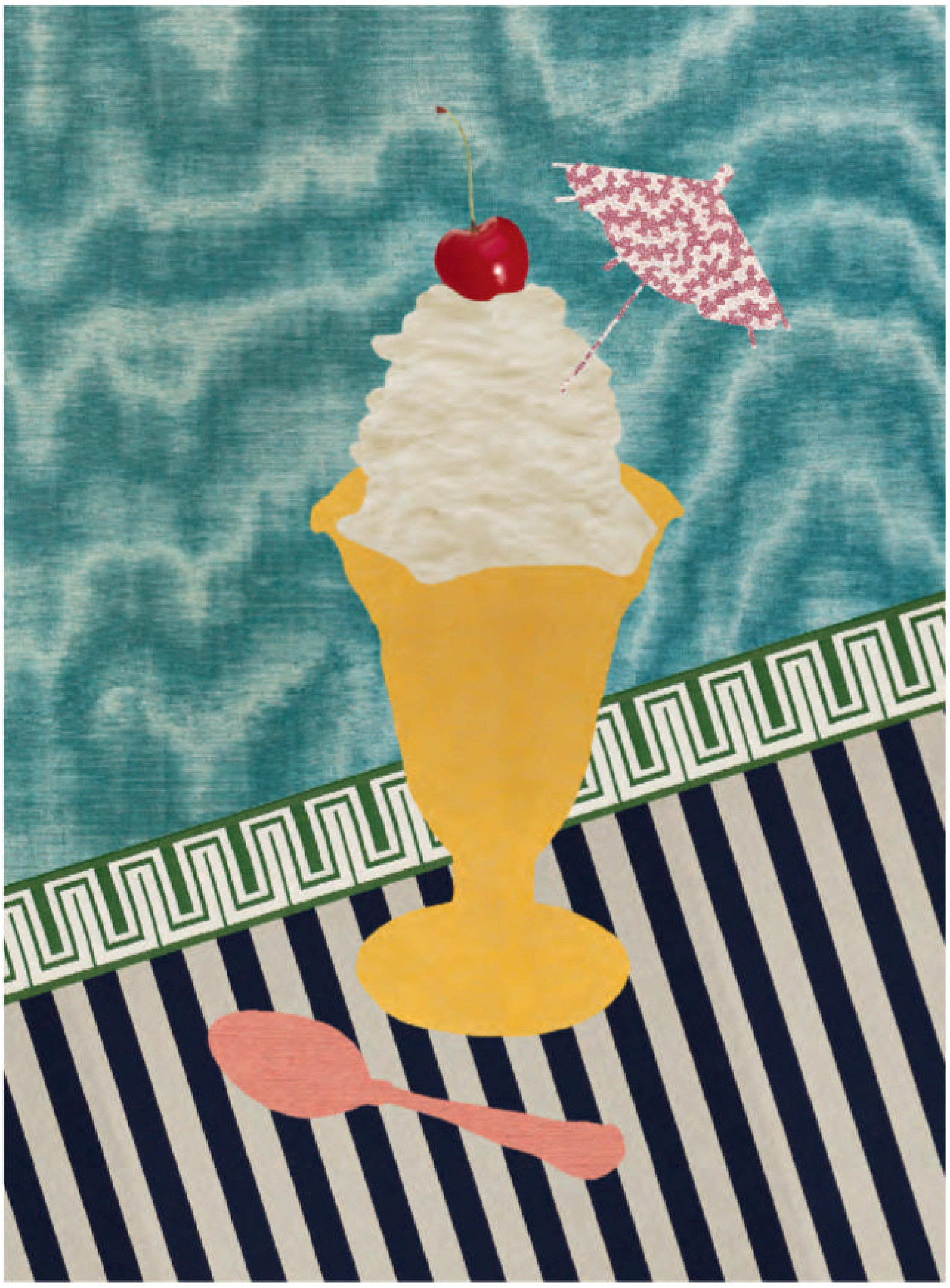
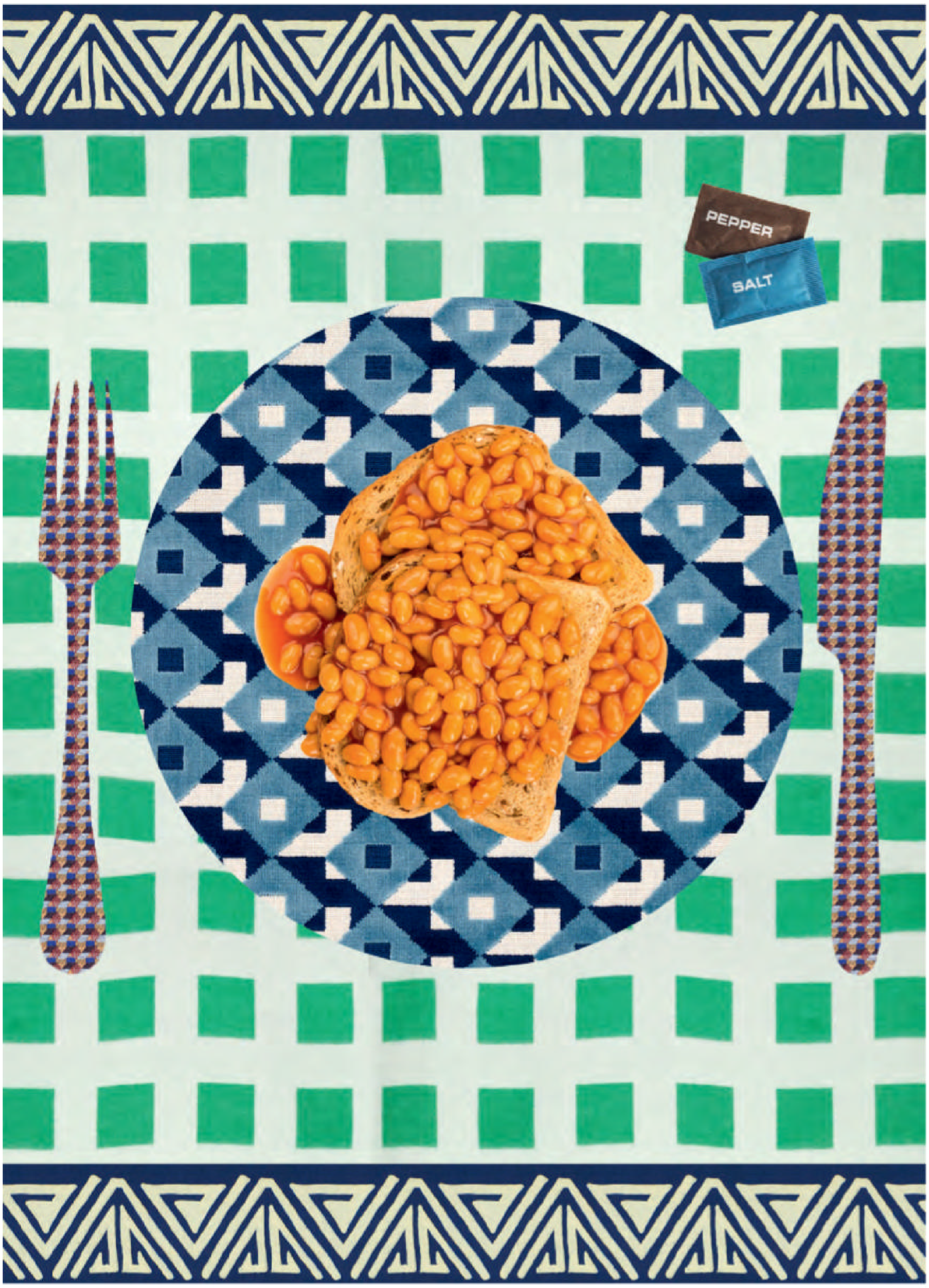


Parasol: 'Truffle 227081', by Rebekah Craig, £79, Sanderson. Ice cream: 'Andes 5060-01', £229, Holly Hunt. Ice-cream glass: Lemonade 'Faye', by The Sign, £408, Altfield. Trim tape: 'Zeus', by Mary McDonald, £96, Schumacher. Spoon: 'Arezzo', £140, Paolo Moschino. Stripes: 'Portofino M4111-05', by Manuel Canovas, £80, Colefax & Fowler. Pool: 'Jacopo 2370-26', £135, Zinc Textile. All prices are per m and include VAT. For suppliers' details see Address Book



Borders: 'Trigonal', by Stroheim, £248, Christian Lee. Cutlery: 'Oxbow', £ 179, Maharam. Plate: 'Dazzle Ship', by Schumacher with Johnson Hartig for Libertine, £408, Schumacher. Background: 'Gate' wool blanket, by Nathalie du Pasquier and George Sowden, £185 approx per blanket, ZigZagZurich. All prices are per m, unless otherwise specified, and include VAT. For suppliers' details see Address Book

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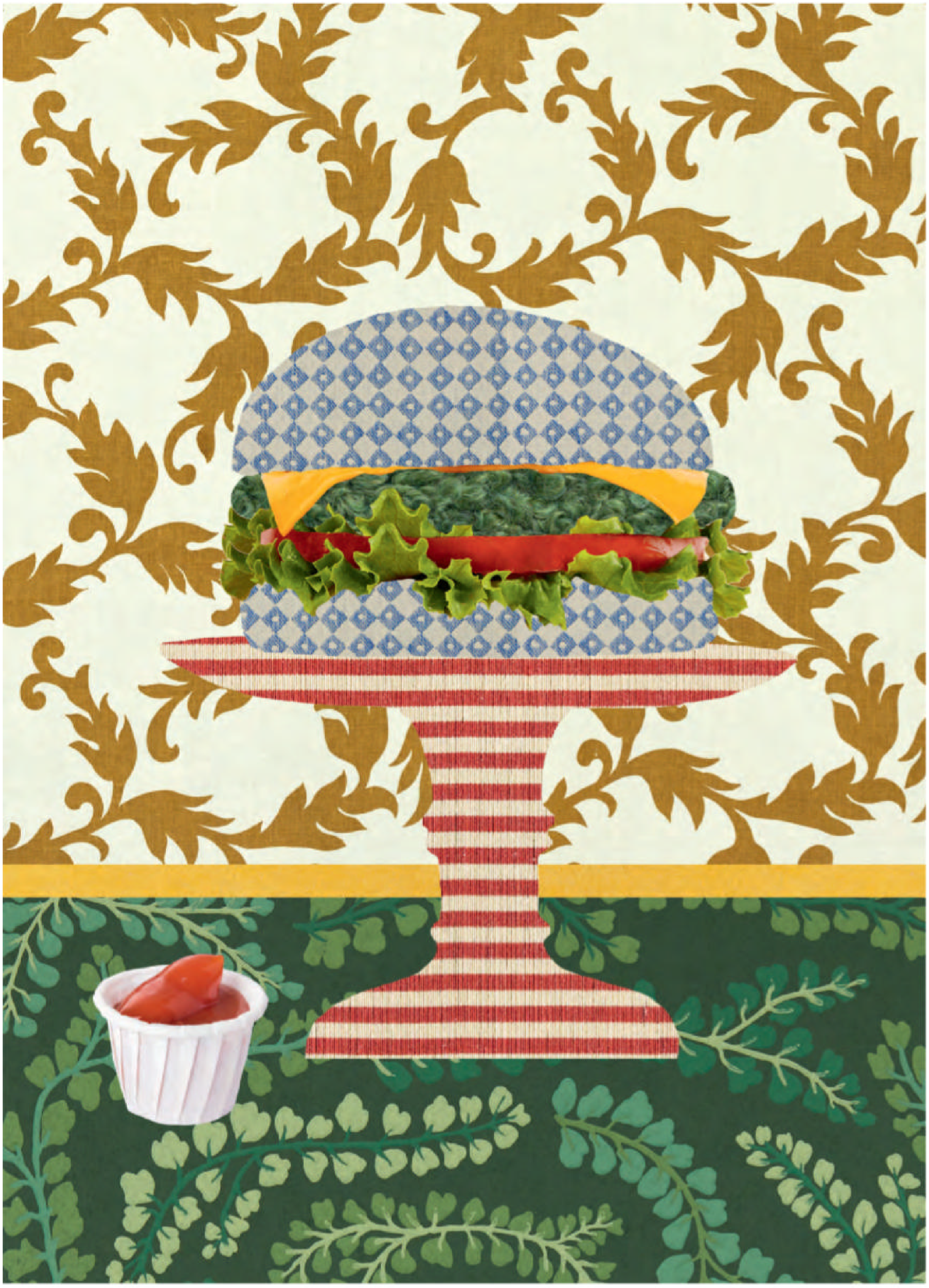
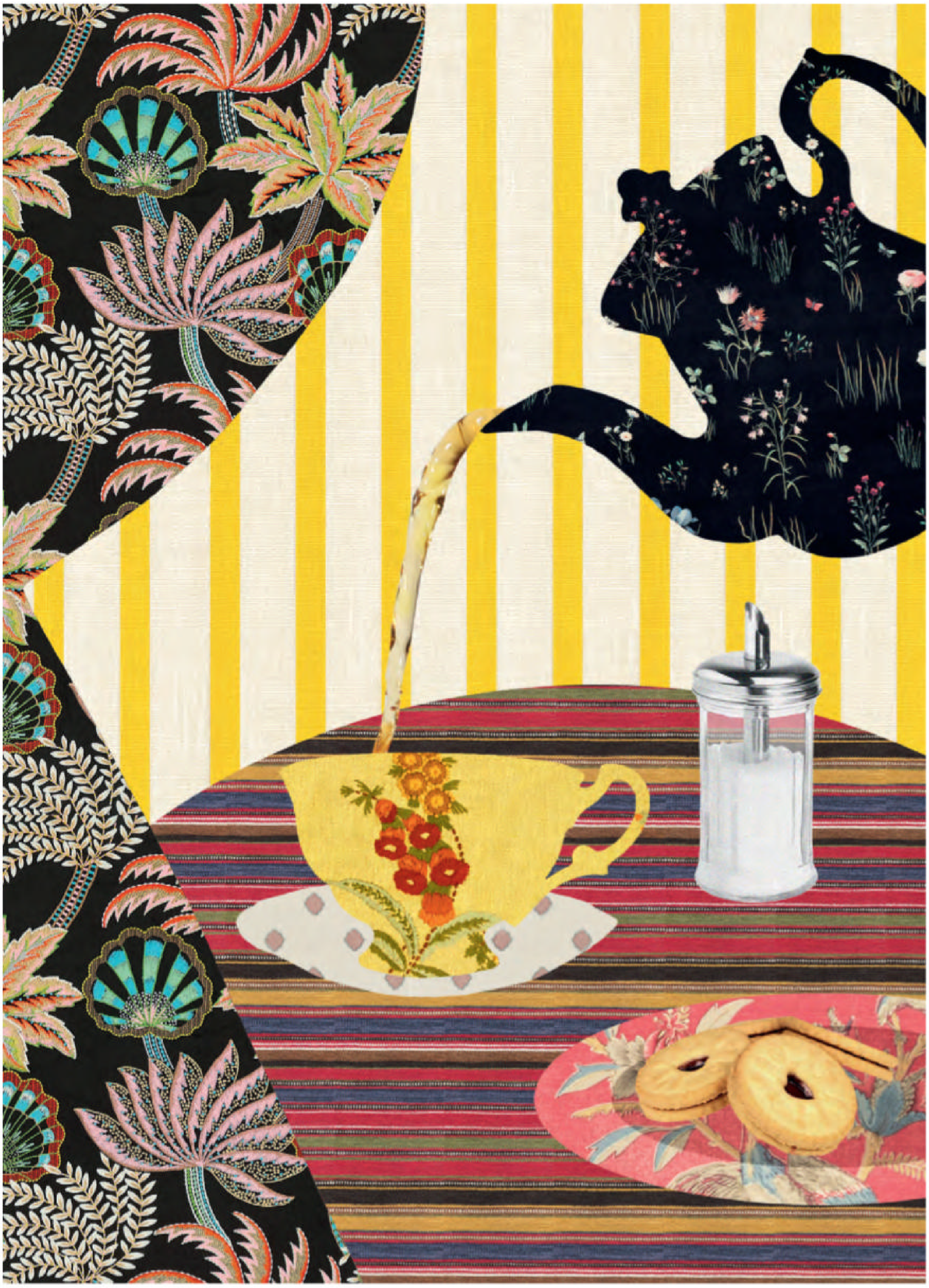


Burger buns: 'Chequerboard', by Joy of Print and Tori Murphy, £90, Tori Murphy. Burger: Mint 'Teddy', £221, Holly Hunt. Stand: 'Audrey', by Madeaux, £172, Tissus d'Hélène. Border: Lemonade 'Faye', by The Sign, £408, Altfield. Tablecloth: 'Fayola', £89, Harlequin. Wall: 'Cyril RA-889V62', by Raoul Textiles, £346, Turnell & Gigon. All prices are per m and include VAT. *For suppliers' details see Address Book*



Teapot: 'Primavera', by Charlap Hyman & Herrero with Pilar Almon, £297, Schumacher. Teacup: 'Swinton 1291-06', by Classic Cloth, £388.80, Tissus d'Hélène. Saucer: 'Moghul Patch FN044-02', by Neisha Crosland, £263, Chelsea Textiles. Plate: 'Fantail', £305, Bennison Fabrics. Striped table: 'Jajim 01', by Madeaux, £164, Tissus d'Hélène. Floral curtain: 'Ravenala F7778-01', £175, Osborne & Little. Wall: 'Deauville Wall 02D2201100005', £184, Dedar. All prices are per m and include VAT. For suppliers' details see Address Book

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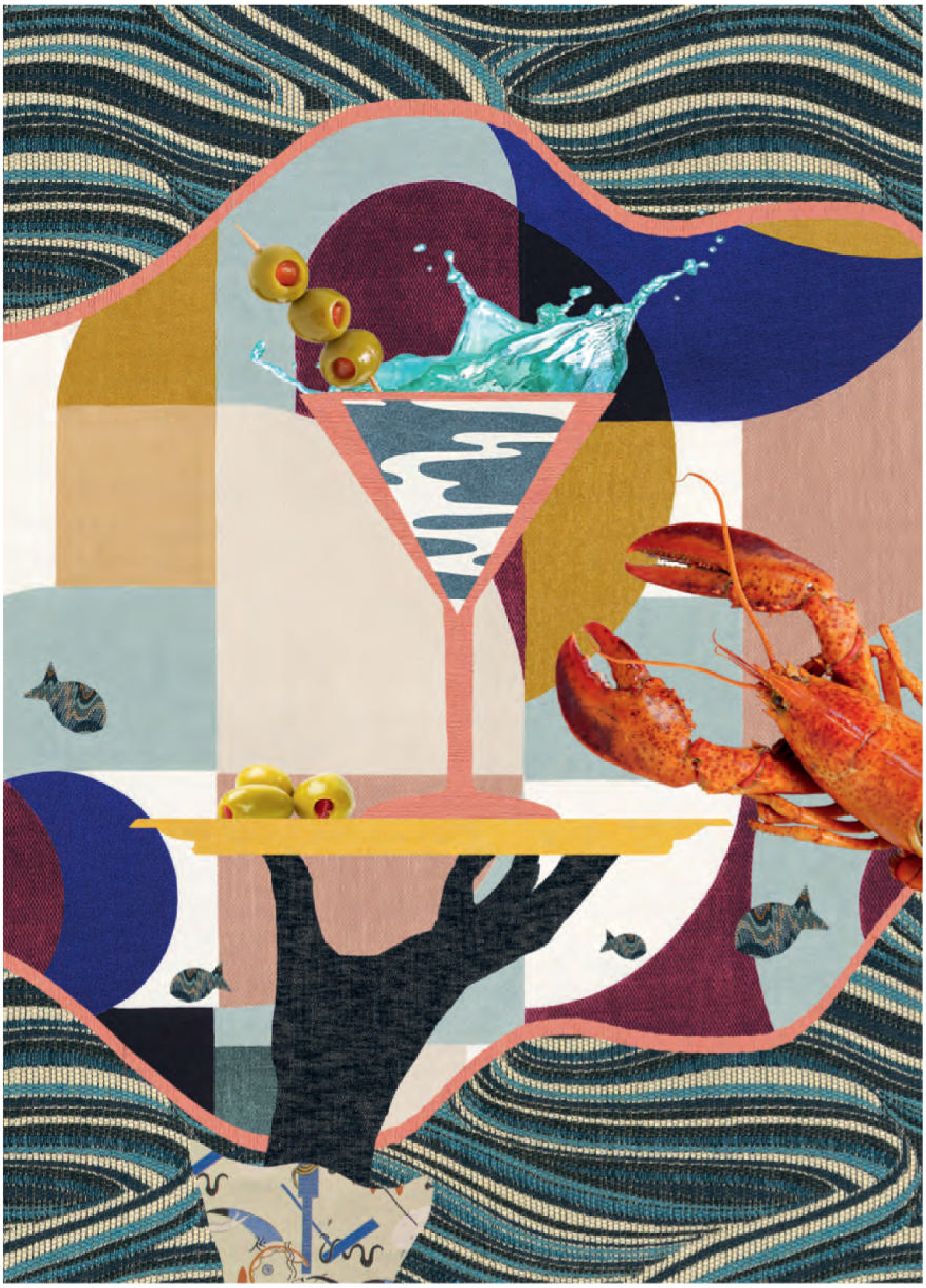

Cocktail glass: 'Arezzo', £140, Paolo Moschino. Drink inside glass: 'Honami L9415-04', by Larsen, £149, Colefax & Fowler. Tray: Lemonade 'Faye', by The Sign, £408, Altfield. Hand: Indigo 'Frieda', £120, Christopher Farr Cloth. Fish: 'Bargello', £199, Nobilis. Sleeve: 'Dreams 36456-01', by Casa Luiza, £247, Colony. Wave at top/bottom: Saffron 'Vernazza', by Clarence House, £412, Turnell & Gigon. Background: 'Atypique', £59.20, Camengo. All prices are per m and include VAT. *For suppliers' details see Address Book* ⊛

COLLAGES BY EMILY MONCKTON AT THE FULL MONTAGE (THEFULLMONTAGE.CO.UK)

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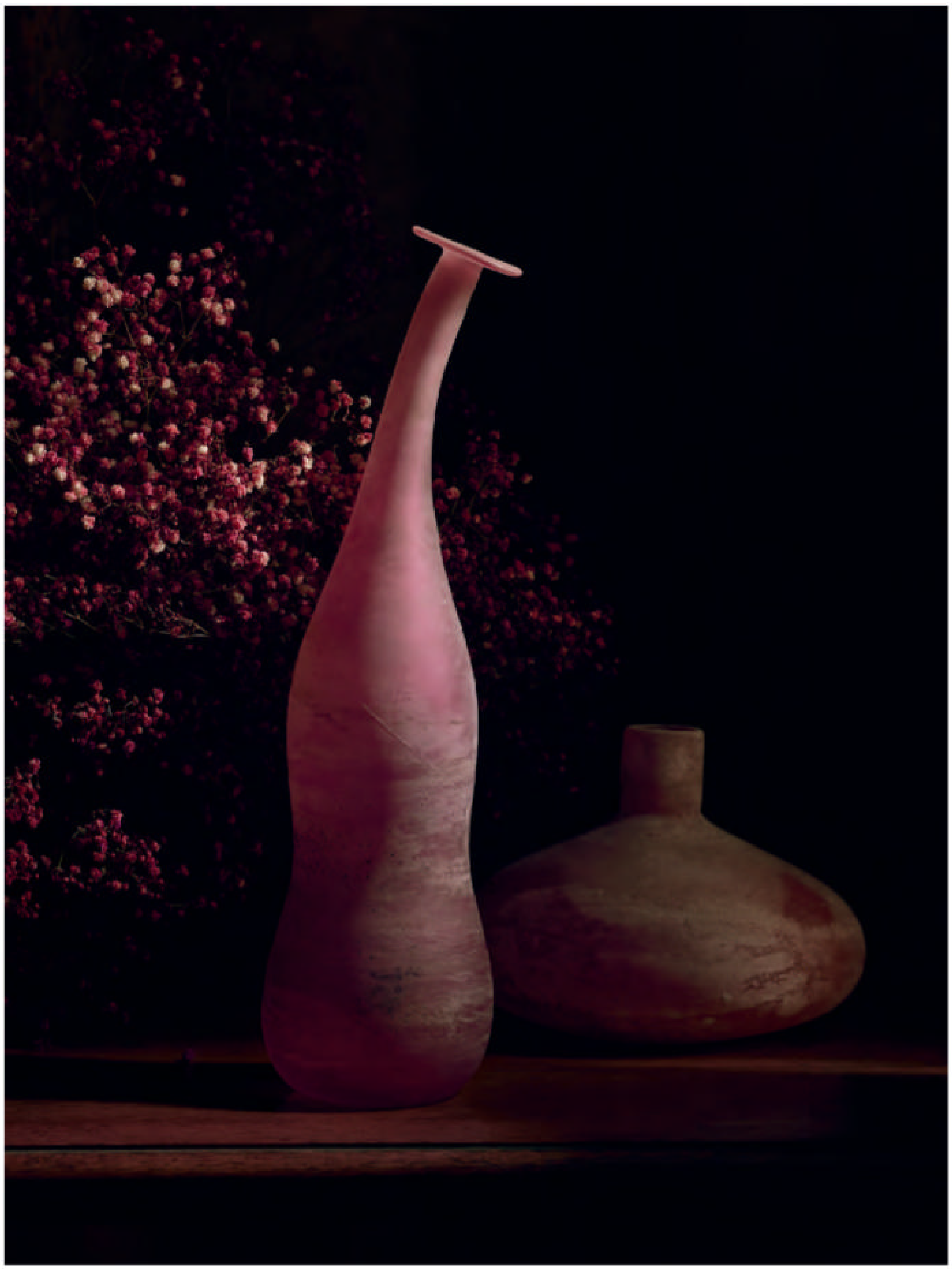
Heavenly Bodies

What shape are your vases in? Does your mantel need a beauty treatment? Instead of playing pot luck, take time to run your eyes up and down these curvaceous vessels. Be it jasper and lotus seed or Murano glass and marbled stone, Olivia Gregory selects the most sinuous of silhouettes. Photography: Michael Sinclair



From left: curved-neck vase, £1,100; wide-base vase, £1,200; both Petersham Nurseries.
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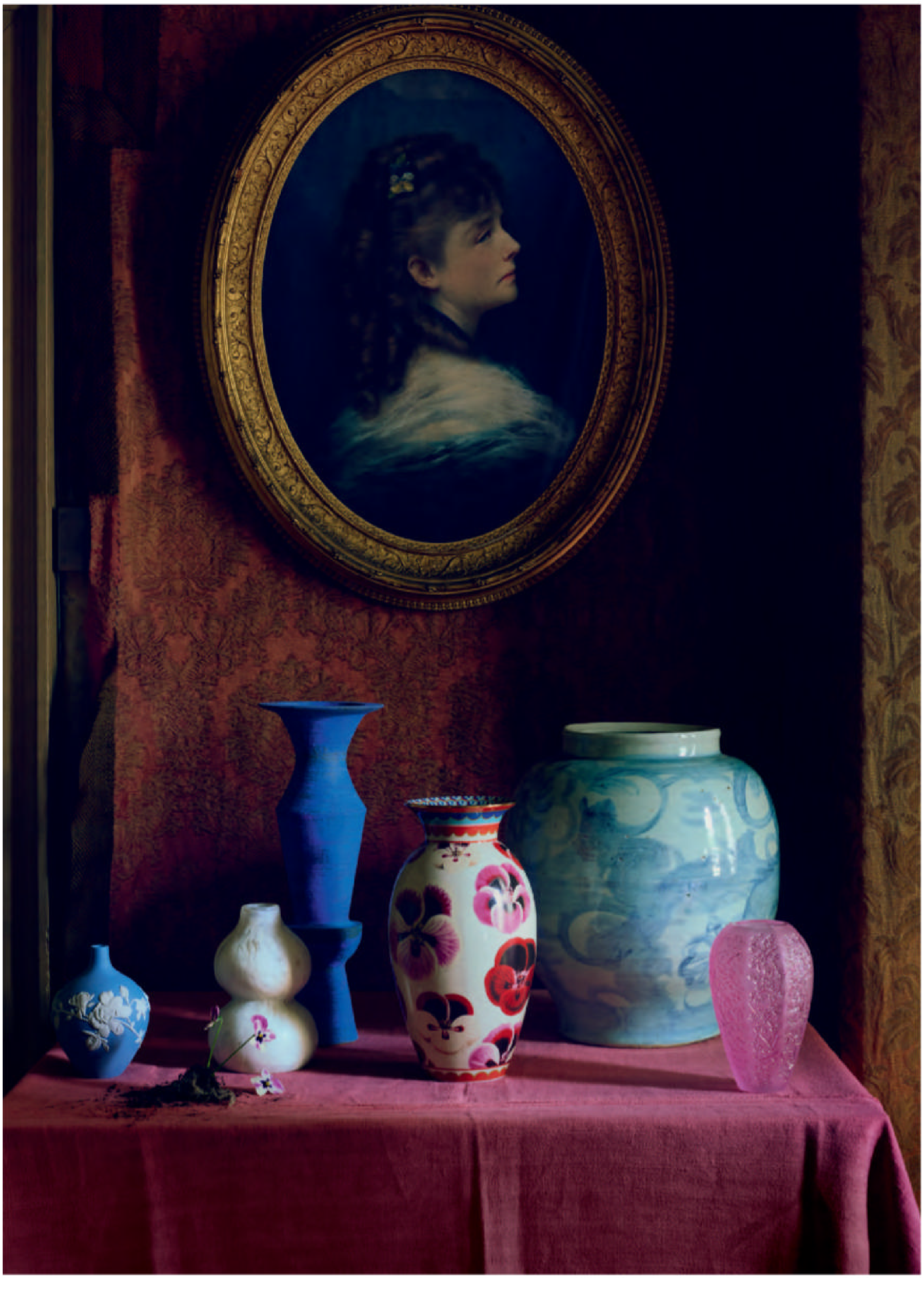

From left: 'Magnolia Blossom', £109, Wedgwood. 'Lotus Seed', £170, Dinosaur Designs. 'Julia', £1,740, Toad. Amphora vase, £470, La Double J. Chinese Ming-style jar from Jiangxi province, 20th-century, £320, Guinevere. 'Sakura', £645, Lalique. All prices include VAT. For suppliers' details see Address Book

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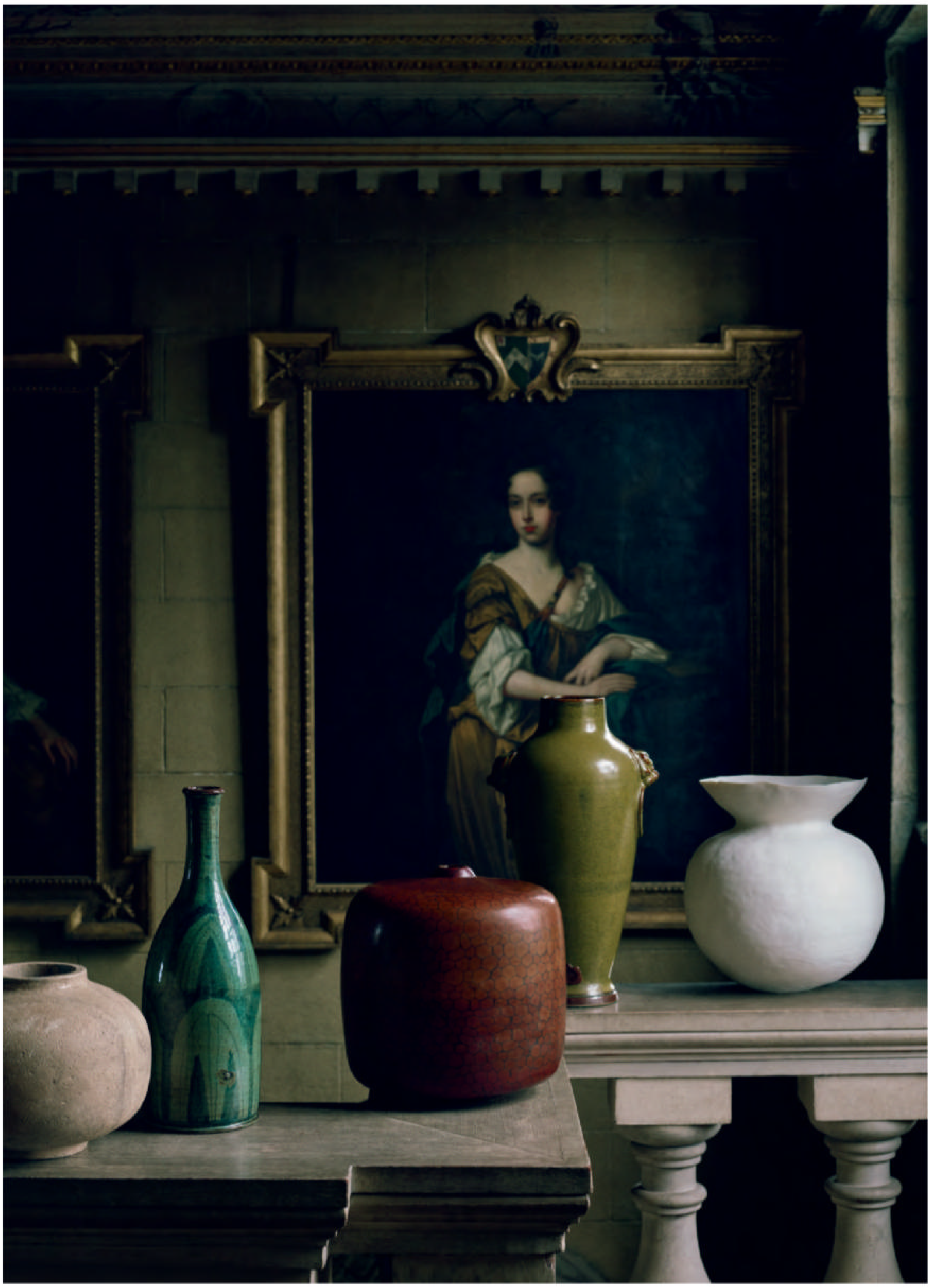
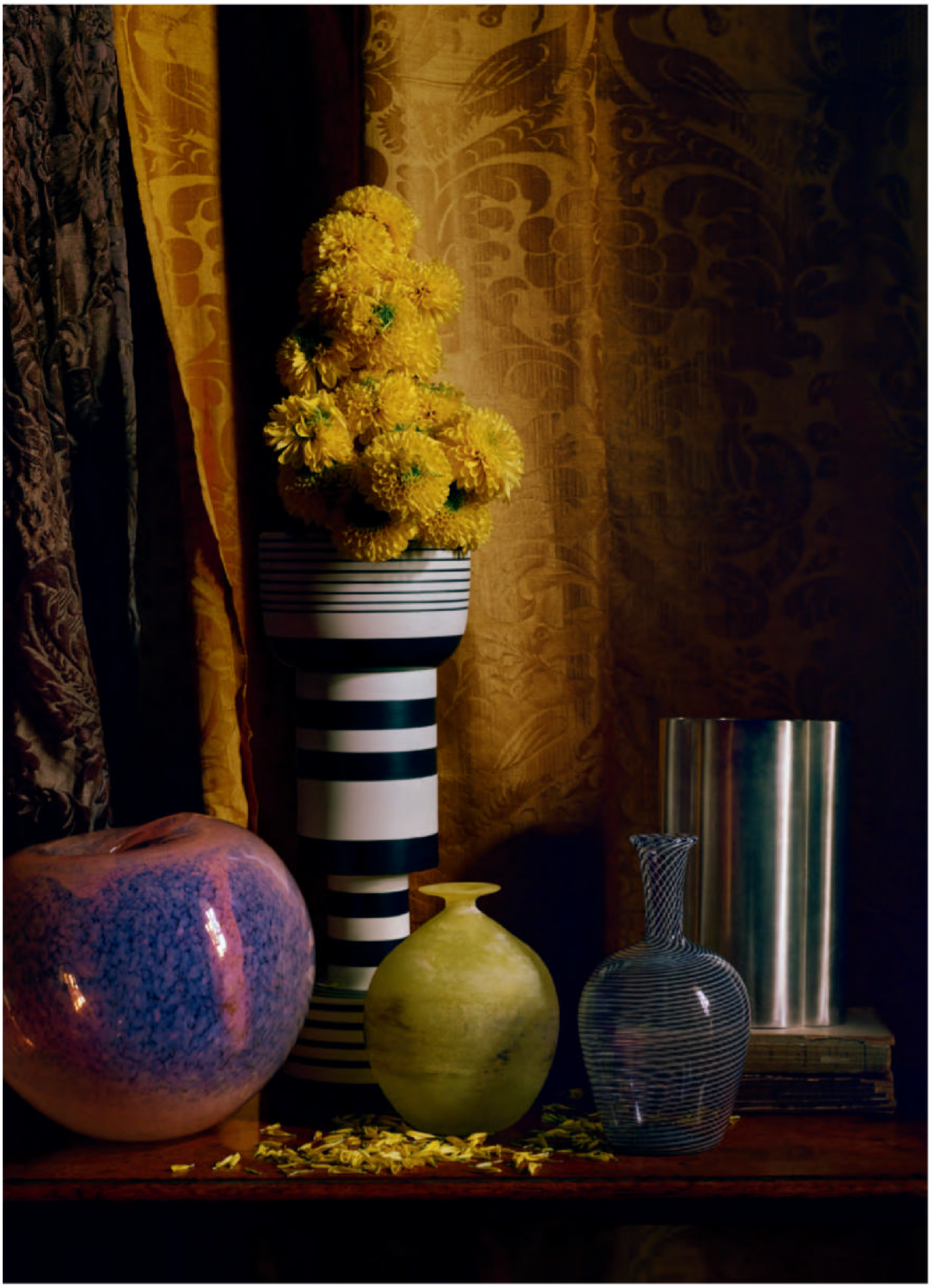


From left: 'Lupa', £75, The Conran Shop. 'Bottle', by Phil Rogers, £660, 8 Holland Street. 'Raku Intarsio', by Massimo Micheluzzi, £4,800, Willer. Chinese tea-dust glaze vase, early 20th-century, £480, Guinevere. 'Bille', by Ditte Blohm, £2,450, Maud & Mabel. All prices include VAT. *For suppliers' details see Address Book*



From left: 'Dewdrop', by Olivia Thorpe, £800, Vanderohe Curio. 'Vaso Calice', by Ettore Sottsass, £720, Monologue London. Vase, £1,200, Petersham Nurseries. Vintage vase, by Paolo Rubelli, £225, The Edition 94. 'Move', £200, Armani Casa. All prices include VAT. For suppliers' details see Address Book

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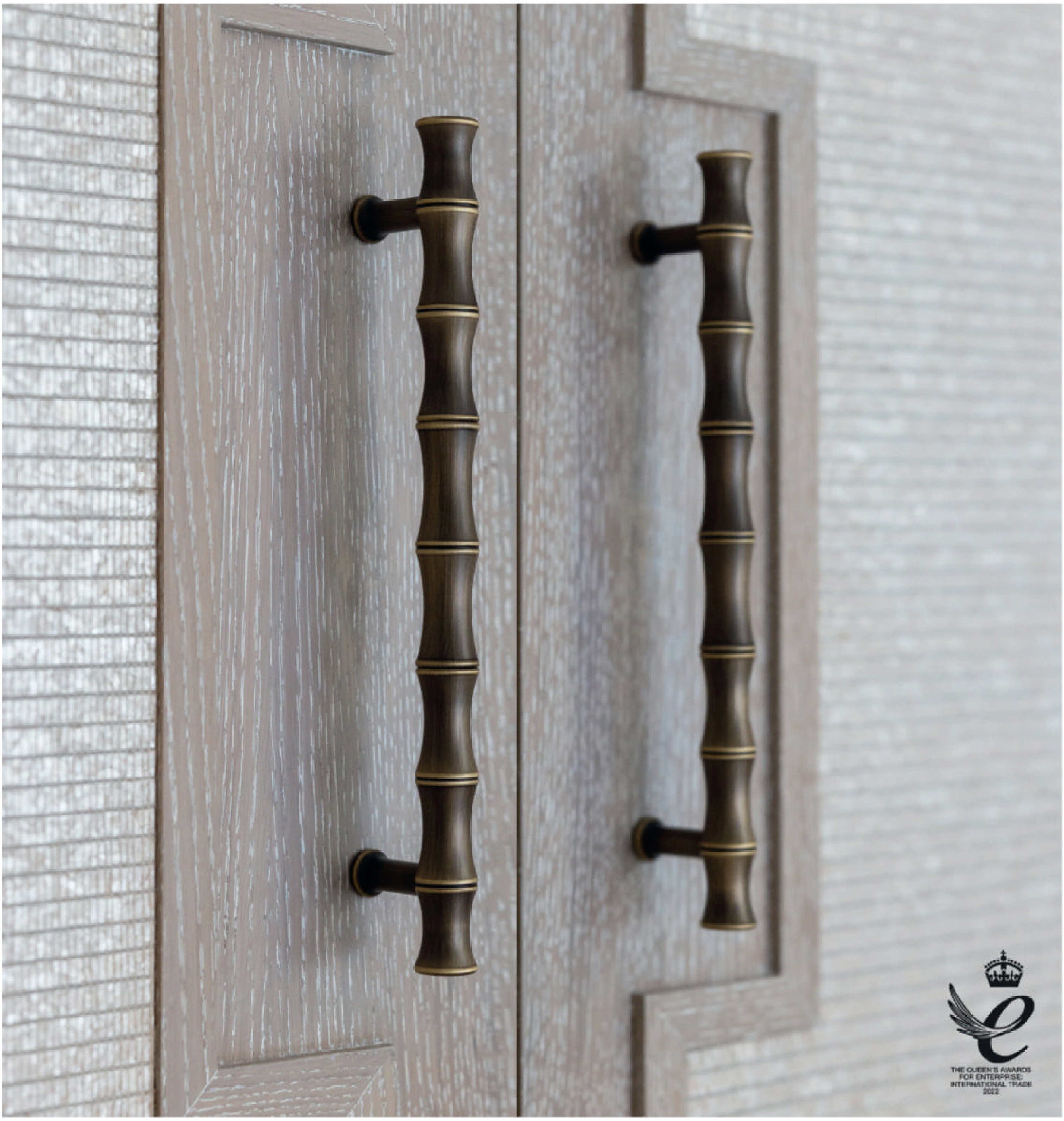
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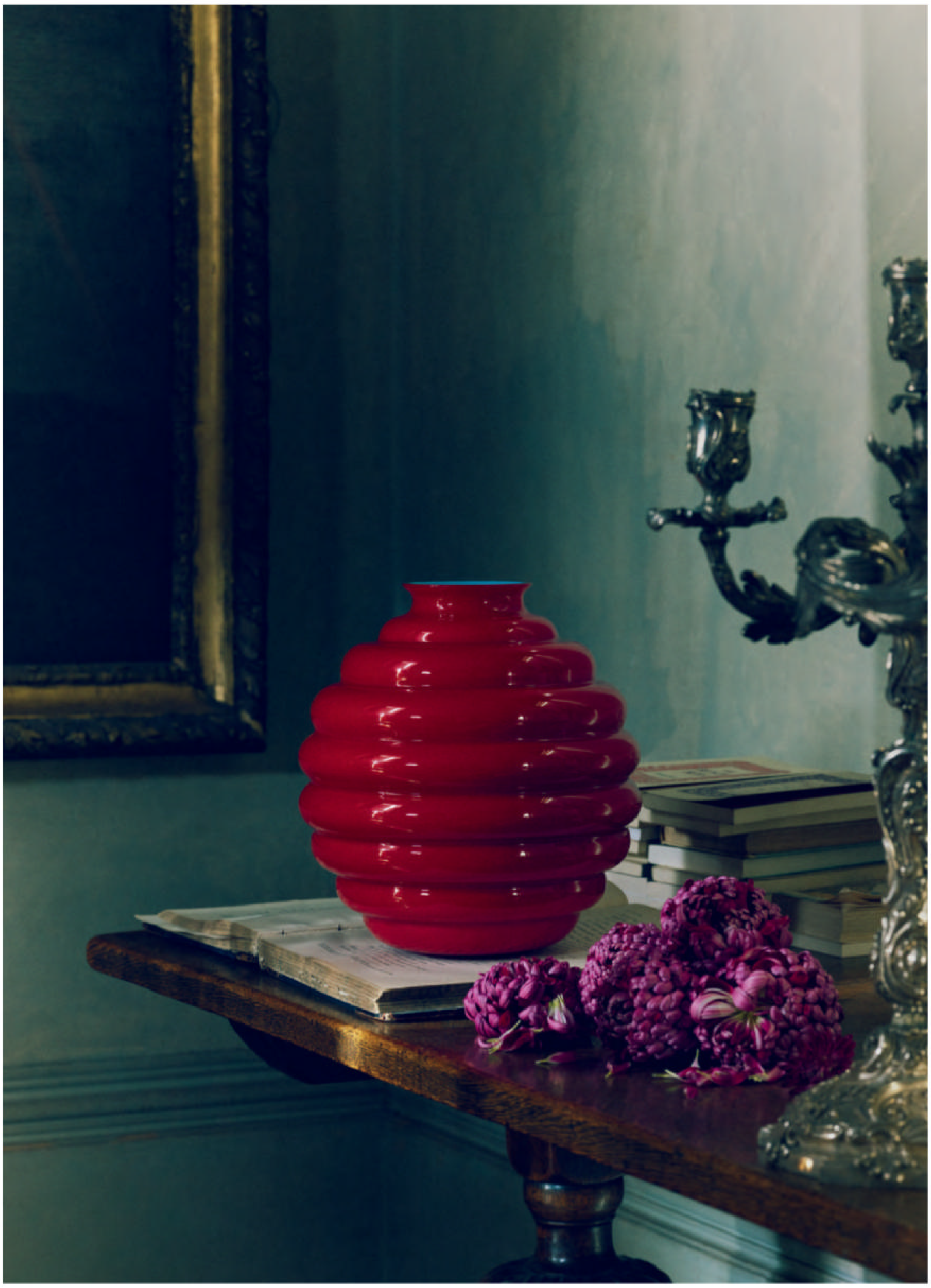

'Deco', by Venini and Dolce & Gabbana, £1,650, Dolce & Gabbana. Florist throughout: Juliet Glaves Flowers (julietglaves.com). Price includes VAT. *For supplier's details see Address Book* ⊛

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Setting Spells

The magic of jelly is a tale as old as time. Once theatrical fare fit for only the grandest gullets, the dessert has developed a wobbly public image over the decades, cursed by faddism and conjuring tricks that mask nondescript flavours. Happily, the pud's PR problems have a simple solution, says Daisy Garnett: creating liquid gold worthy of the mould. Photography: Tessa Traeger

It used to be all about the mould. But even before that was a thing – copper containers sitting proudly in Victorian pantries and kitchens, those transporting markers of country house life – jelly was a culinary status symbol. It wasn't a banquet for an Egyptian pharaoh or Charles V or Henry VIII until the wobbly course was presented. The boiling of bones and trotters, the egg whites for clarifying, muslin swags for sieving, ice for cooling – all required wealth and staff, labour and know-how, and so jelly was about ostentation as much as taste. That said, anyone who has made stock from boiling a carcass in water understands the thrill you get when it cools into a gelatinous mass rather than pourable liquid. Jelly is in our bones – literally.

Still, it remains subject to fads. I haven't seen it in a cookbook or on a dessert menu for several years now, and yet a decade ago jelly was all the rage. But such things – the pud of the moment – are always blowing in and out on the wind. More explicable is jelly's rise in popularity when the industrial revolution meant both gelatin and copper moulds were mass-produced for the first time. So too followed the inevitable counter-reaction when ambitious and singular moulds became fashionable – particularly for those with downstairs staff – which allowed for multi-layered, complexly faceted and extravagantly coloured architectural constructions. Marvellous, I'm sure, but not anything you'd actually want to eat.

No, I like my jelly simple and delectable. It's easy to make, as long as you use leaf rather than powdered gelatin. The fun bit is mixing up a liquid worth lingering over, hence bothering with a set. If I'm poaching fruit for a compote – and there is always a compote on the go in my fridge – then some of that liquor is perfect

Top: a copper jelly mould, though retired from duty, still rules over the pantry at Boughton House (page 66). The engraved initials signal the historic ownership of the Duke of Buccleuch and Queensberry, made for Montagu House. Opposite: Sarah Johnson's stratified spectrum of fruit jellies – from top: gooseberry, lemon, orange, raspberry and blackcurrant – suspends their parent fruits in situ

HECTOR FINCH

jelly material once thinned and sharpened with white or pink wine. You don't want anything muddy for a jelly. It should be soft and slippery in the mouth but crisp and clean – think almost angular as a flavour profile – on the tongue.

My best jelly flavour, she says with confidence, and the reason I make it *all the time* in late winter, is blood orange. The segmented fruit – use a serrated knife to carve out each pig: avoid pith or membrane at any cost – works brilliantly suspended in the scarlet juice, which you both dilute and dial up with sugar syrup and a squeeze of lemon. Chuck in some clementines too, if they're worthy; a dash of Grand Marnier if the mood dictates. It's a real picker-upper, and by February, God knows that's needed.

At other times, elderflower cordial makes a lovely jelly and so does good apple juice and, oh boy!, poached rhubarb liquor is wonderful. Or make booze your basis and sweeten that with syrup. Maybe you need a sharp note of lemon or lime. More wine? More sugar? More citrus? Keep tasting. Remember jelly is eaten cold and that dulls sweetness to a degree, but only a degree. For contrasting texture – definitely a good thing – add shortbread or a brandy snap on the side. Ice cream with jelly has always been a winner. Delicately poached fruit is good too. Lean in to cold and colder; slippy and slippier. You want all the feels.

Back to technique. Once you've got your liquid right, measure it, then set. The rules are simple. A leaf of gelatin sets about 100ml of liquid. You can experiment with this for more or less wobble, and each brand will have its own packet instructions, but that's my basic guide. Soften the leaves in water for a few minutes, drain, then add them into a pan with a little of your magic liquid. Watch everything marry together when you turn on the heat. Be gentle. Keep adding your liquid and stirring until the gelatin has dissolved, then pour into a mould or ramekins, adding in berries if you fancy it and the timing is right. Keep to the seasons, obvs. Tiny alpine strawberries set in a dome of prosecco is pretty special in summer, for example, as are sweet blackberries floating in blobs of pear juice and perry, come early autumn.

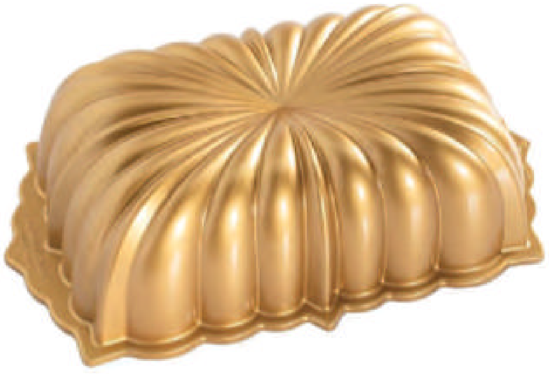
Once you've filled your mould, stick it in the fridge for a few hours. When the moment is at hand, the easiest way to extract jelly is to dip the mould into a bowl of just-boiled water before turning upside down on a plate. Plop!

Jelly. What a treat. It feels utterly modern, and yet is an instant passport back to childhood, not even, necessarily, your own. Jelly is delicious. It's sophisticated and fun, both. It's easy to eat: it slips down lightly, and doesn't tax your gut. Bring on jelly. Jelly on a plate ⊛

An orange jelly, created by chef Nick Wood, is garnished with marigold petals – redolent of curls of peel. In the battle to brighten up grim wintry days, jellies with clean, sharp flavours are definitely the way to go

Silicone Valleys

Be they glass, metal or, yes, plastic, these jelly moulds will form your fruity nectars into shapely sectors, says David Lipton



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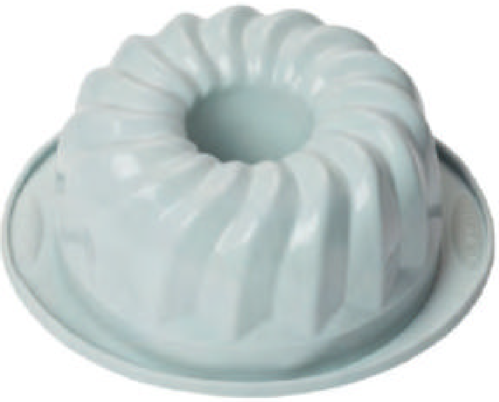

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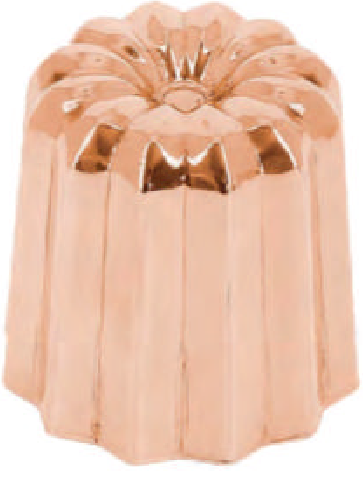

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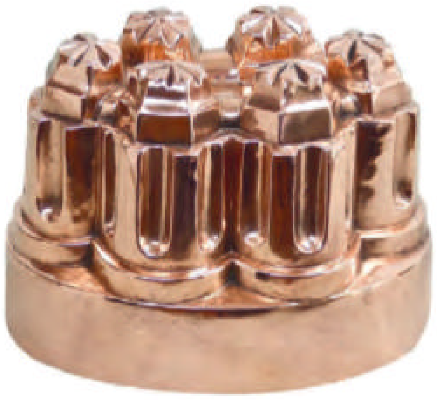

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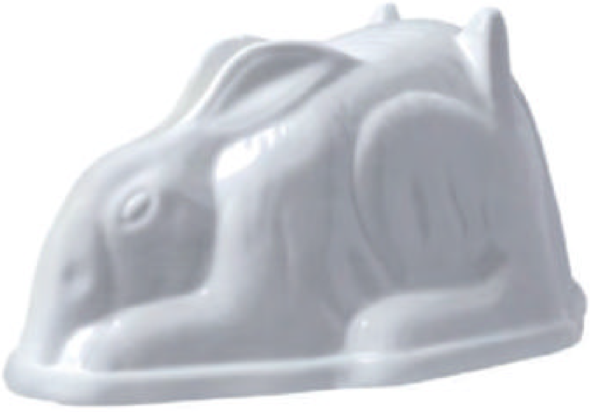

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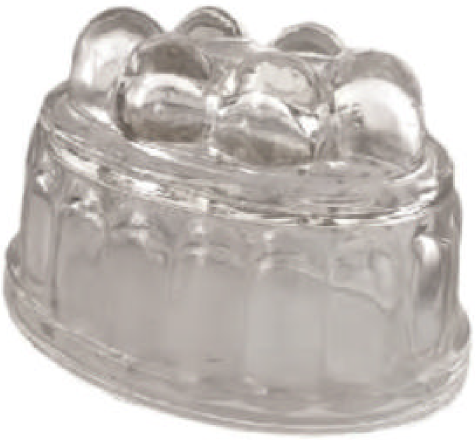

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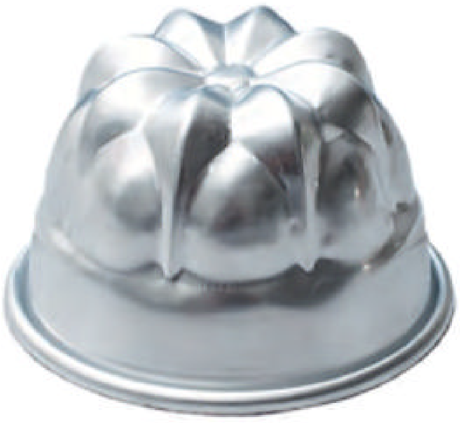

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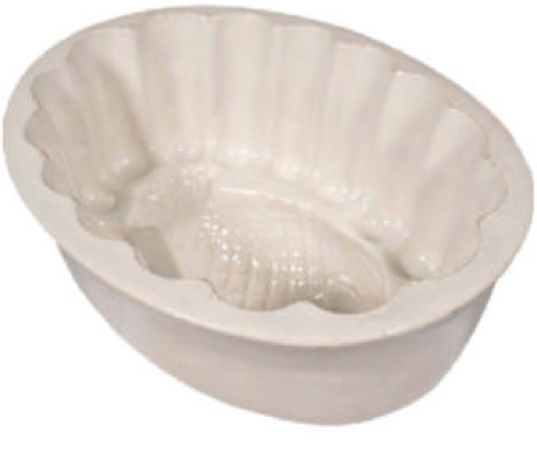

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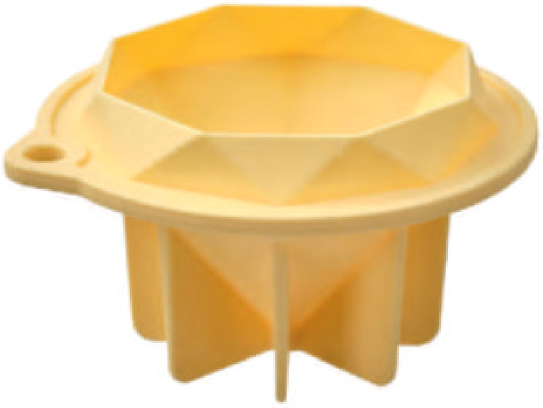

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1 'Nordic Ware' fluted loaf pan, £44, Borough Kitchen. 2 Silicone non-stick chiffon cake mould, £15, John Lewis. 3 Copper Bordelais canelé mould, by De Buyer, £14.99, Sous Chef. 4 Victorian copper jelly mould, by Benhams, £175, Appleby Antiques. 5 Rabbit jelly mould, by WM Bartleet & Sons, £8.50, Wilcock & Sons. 6 Vintage glass jelly mould, by Bear and Badgers Home, £9, Etsy. 7 Aluminium mini dessert mould, £5.80, Italian Cookshop. 8 Victorian pineapple jelly mould, £249, 1st Dibs. 9 'Tårtbak' silicon mould, £3, Ikea. All prices include VAT. *For suppliers' details see Address Book* ⊛

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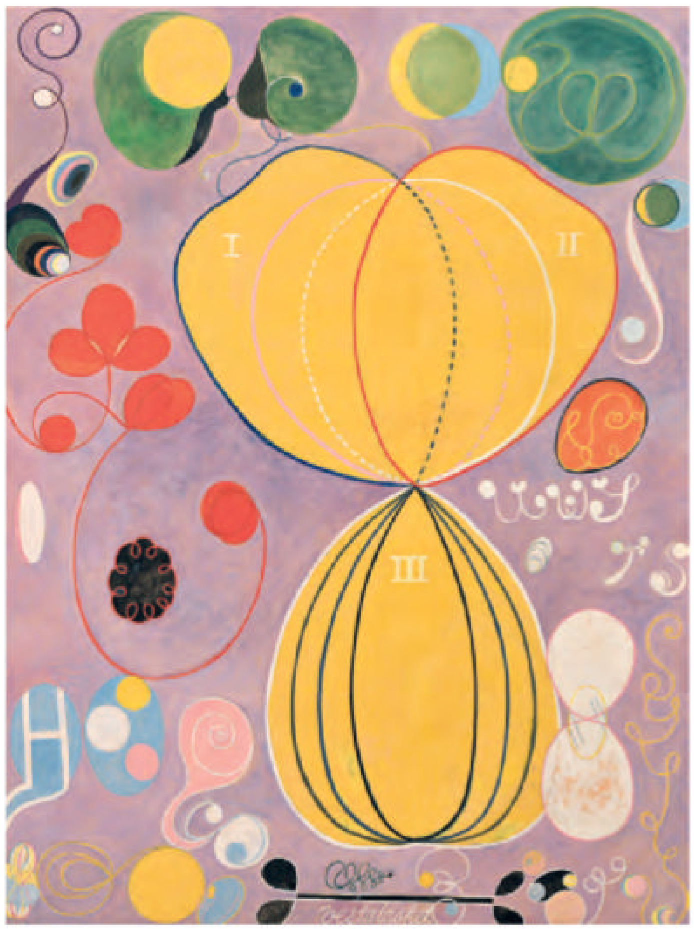

Hilma af Klint: A Biography (by Julia Voss; University of Chicago Press, rrp £28)

In 1906, the Swedish artist Hilma af Klint declared: ‘The experiments I have undertaken will astound humanity.’ It would take well over a century for her prophecy to come to pass. Even during her own lifetime, she languished in near obscurity, her work met with derision or, at best, bewilderment by her peers. When she died in 1944, aged 81, she left instructions that her life’s work – 1,200 paintings, 100 texts and 26,000 pages of notes – should not be shown to the public for at least 20 years. Her instinct that the world was not ready for her vision was right, and it was only from the late 1980s, after her paintings appeared in a succession of international exhibitions, that her star began to rise. The interest in her work reached a high point with the 2018 show at the Solomon R. Guggenheim Museum in New York, which, with 600,000 visitors, broke all records as the most attended exhibition in the history of the institution. ‘Hilma who? No More!’ gushed a headline in the *New York Times*, whose critic was mesmerised by her extraordinary paintings, some over three metres tall. Her trademark floating vaporous forms possessed a novel, mystic aura that conjured up, through an abstract latticework of gestural brushstrokes and eye-stinging prisms of interior colours – blue, yellow, orange, pale pink, buttercream, pewter – a magic, parallel world.

How did Af Klint arrive at her one-woman revolution? This is the question Julia Voss sets out to answer in the first biography dedicated to the artist, translated from German by Anne Posten. Making extensive use of Af Klint’s meticulous notebooks, Voss guides us through the sequences of her life, from an upper-class Protestant upbringing in Stockholm, to student years at the Royal Academy, travels through Europe, her love of the natural world and interest in the scientific advances and artistic movements of her age. Af Klint’s life-long devotion to a potpourri of spiritual beliefs, including theosophy, Rosicrucianism, hermeticism and esoteric Christianity, runs through the book as a unifying thread.

The watershed moment seems to have occurred in 1906 when Af Klint broke with her academic training to produce her epic, anti-realist cycle of ‘The Paintings for the Temple’ (1906–15), created at the behest of ‘higher spirits’ – and several years before Kandinsky, Mondrian and Malevich laid claim to the invention of abstraction. It turns out that this great innovation was not, after all, man-made. The gradual (re)integration of Af Klint’s work into the pantheon has challenged us to not only rethink the early history of 20th-century abstraction but also to recognise Af Klint’s vision and, as Voss reminds us, that of other women mediumistic artists such as Georgiana Houghton and Emma Kunz, as pioneering, compelling and inspired.

As well as shining a light on an exceptional talent, this book provides a rare window on the struggle of a woman artist to find a new language in a world where idealism was fading fast. Too ethereal to lay claim to material success, too imaginative to be merely decorative, Af Klint’s powerful, mystifying works are a testament to the values she held most dear: love, liberty, equality, poetry and peace. Her vision has never been more vital than it is today ⊛ *Sacha Llewellyn is a writer and exhibition curator, and director of the Liss Llewellyn gallery*

‘The Ten Largest, No. 7, Adulthood, Group IV’, 1907, tempera on paper pasted on canvas, 315 × 234cm, Stiftelsen Hilma af Klints Verk

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Code Red

Colour can be a ruddy dangerous business – at least when you put a layman behind the wheel. Luckily, aesthete and design maestro Basil Ionides was always a real savant of the spectrum. Written in 1926, his *Colour and Interior Decoration* is still chock-full of tips for diffusing even the direst pigment pickle, says Mitchell Owens

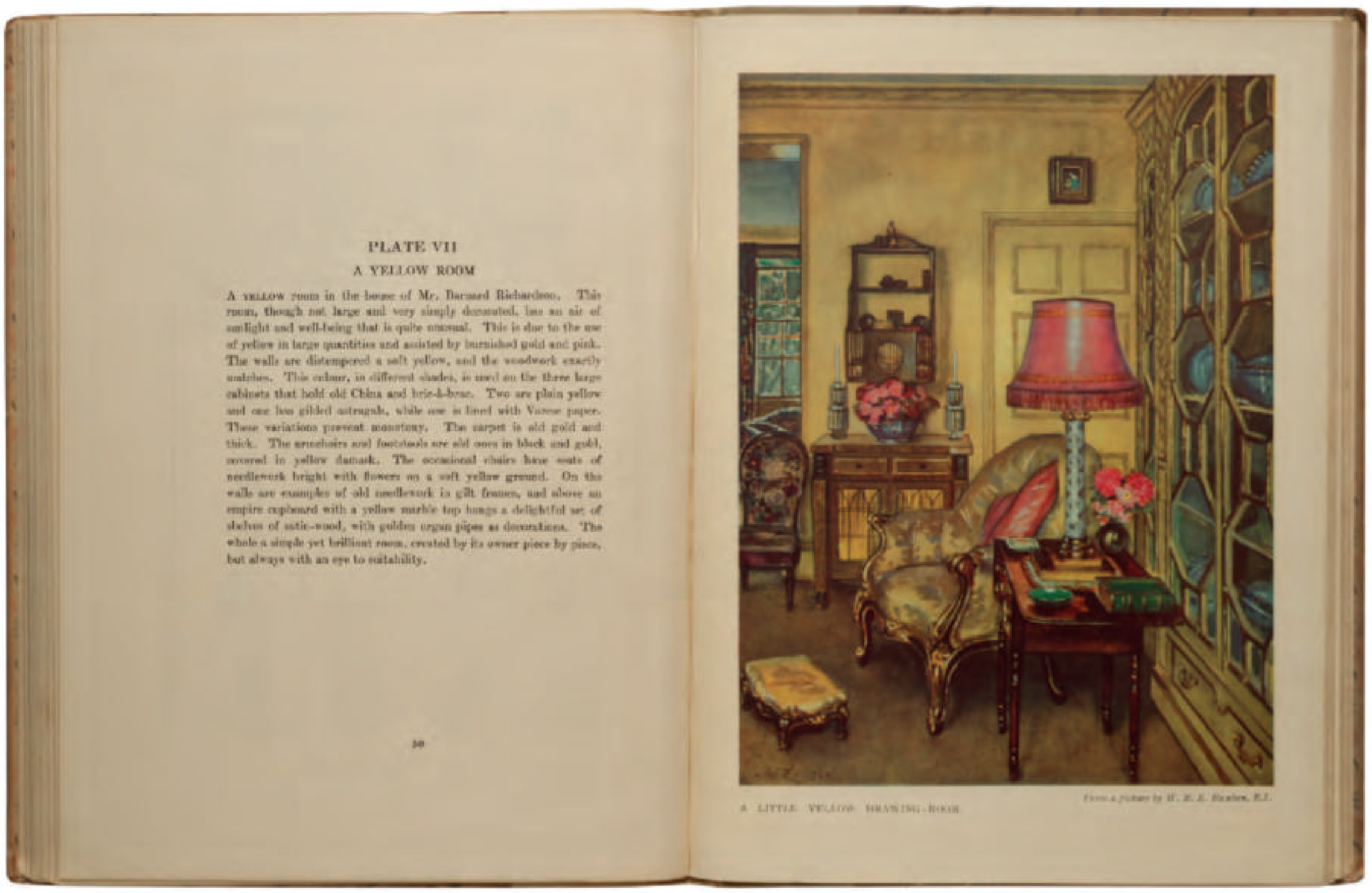

PLATE VII

A YELLOW ROOM

A YELLOW room in the house of Mr. Barnard Richardson. This room, though not large and very simply decorated, has an air of sunlight and well-being that is quite unusual. This is due to the use of yellow in large quantities and assisted by burnished gold and pink. The walls are distempered a soft yellow, and the woodwork exactly matches. This colour, in different shades, is used on the three large cabinets that hold old China and bric-à-brac. Two are plain yellow and one has gilded astragals, while one is lined with Varese paper. These variations prevent monotony. The carpet is old gold and thick. The armchairs and footstools are old ones in black and gold, covered in yellow damask. The occasional chairs have seats of needlework bright with flowers on a soft yellow ground. On the walls are examples of old needlework in gilt frames, and above an empire cupboard with a yellow marble top hangs a delightful set of shelves of satin-wood, with golden organ pipes as decorations. The whole a simple yet brilliant room, created by its owner piece by piece, but always with an eye to suitability.

30

A LITTLE YELLOW DRAWING-ROOM

From a picture by W. B. E. Ranken, R.I.

The yellow chapter features a WBE Ranken watercolour of the sitting room at Malting House in Hertfordshire, which Ionides restored for Barnard Richardson. The room's 'air of sunlight and well-being' is 'assisted by burnished gold and pink'

Some of the best advice about decorating I ever read can be found in the foreword of *Colour and Interior Decoration*, a 1926 book by British architect, designer, collector and all-around aesthete Basil Ionides, shortly before he conjured the shimmery decoration of the Savoy Theatre. 'Never try to choose anything connected with the decoration of your house when you are tired,' he writes. 'You must be able to concentrate and you cannot if fatigued.'

Colour and Interior Decoration, published by Country Life in Britain and Charles Scribner's Sons in the United States, is not merely a compilation of home truths and handy – if archly written – advice. It is a book about colour: one of the slipperiest slopes out there when it comes to arranging a room. If handled inexpertly and incautiously, colour can be as dangerous as nitroglycerine. Ionides makes that abundantly clear in his creamy pages, beautifully illustrated by the fellow aesthete WBE Ranken with portraits of interiors decorated by Ionides, including his own Howbridge Hall in Essex, where he lived before marrying an oil heiress friend of Queen Mary's and creating the heavenly Buxted Park. Who else but the attuned Ionides would define mahogany as a 'hot brown'? Which, of course, it is: ruddy, fiery. As such, he rules, it should be paired with palettes that complement rather than fight it, and particularly palettes that interact with each other in complementary fashion. Which explains the author's fascination with not only colours but finishes (matt, gloss and otherwise). He was a keen observer of how different colours might react – sometimes biliously, sometimes flatteringly – when set against one another, and even how they'd respond to the light the other casts.

Springing from a family tree that had roots in Greece and enjoyed extravagant growth in Victorian London's art world – his aunts were painted by the Pre-Raphaelites, for example, and James McNeill Whistler was a close friend of his parents – Ionides was exquisitely familiar with chromatic relationships. Thus, *Colour*

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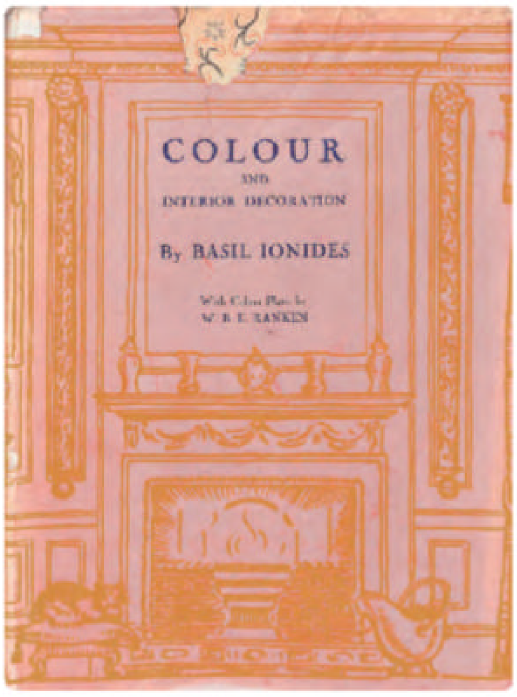
and Interior Decoration examines 11 shades, from brown to red, and breaks them down with knowledgeable verve: which tones are to be valued and which to reject, and what other colours and furnishings and objects combine best with them. Ionides presents detailed schemes that he deems particularly successful, in much the same way that David Hicks would do in publications decades later – though one of the 1920s chromatic terms is offensive, and would not be countenanced today. For a blue sitting room in town, Ionides suggests Wedgwood-blue distemper walls, slightly darker woodwork, a parchment-tone ceiling, a black-painted floor with a mauve Samarkand rug, orange taffeta cushions, and ornaments of copper, pink lustre and Chinese blue. As schemes go, it balances the warm with the cool, and still seems entirely delightful today.

'I've cited and quoted him in several of my reports, probably most of all when I was working at Eltham Palace,' says British paint expert and historian Patrick Baty. 'Some of the things that Ionides is talking about are subtle effects, but there are lots of things in *Colour and Interior Decoration*, and indeed his later book, *Colour in Everyday Rooms*, that a modern decorator could pick out as useful and others that could be discarded as novelty. It does reek of the 1920s and 1930s, but there's a lot of very practical advice in his pages.'

Finding those pages, though, can be a frustration. Few of Ionides's books are on the market, and those that do have eye-watering price tags. At moments like these, it is important to remember that Google is your friend. One can read and also download a perfectly scanned copy of *Colour and Interior Decoration* by going to the Hathi Trust Digital Library (hathitrust.org). The wonderful illustrations, disappointingly, are reproduced in black and white, a monochromatic combination about which Ionides had strong opinions ❀



Architect/designer Basil Ionides's first book, published nearly a century ago, is a valuable resource for home owners interested in colour and how to use it

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Party Pieces

Marc Camille Chaimowicz
17 February–20 August
Wiels, Avenue Van Volxem,
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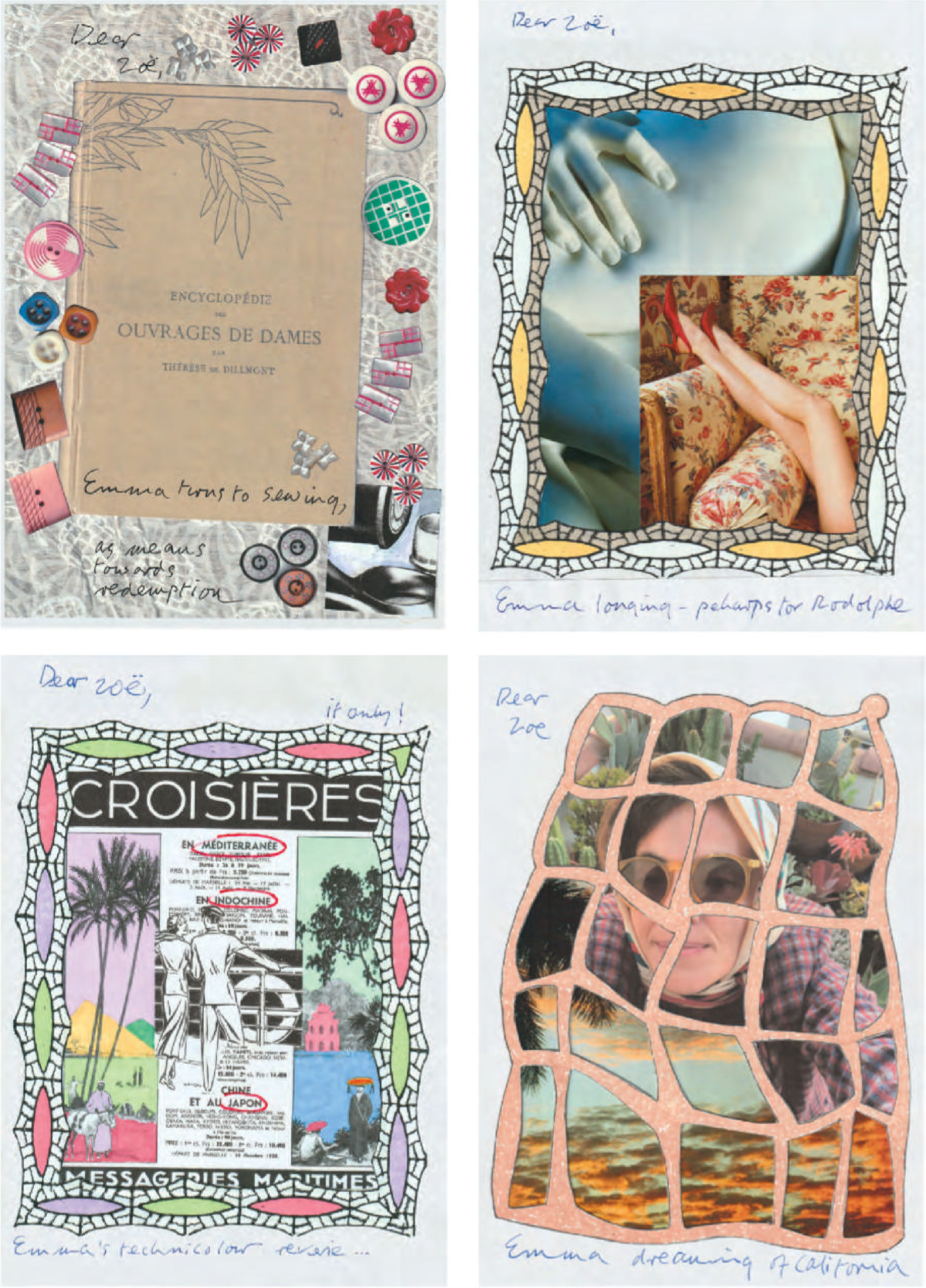
In the 1970s, Marc Camille Chaimowicz turned away from painting and towards domestic space as his main medium. 'To try and live well became the priority,' he said. As well as a matter of hand-crafting fabrics, wallpapers, objects and furnishings, for him this was a project steeped in the redesignation of ordinary activities as rituals of heightened significance. His goal? A meditation on the nature of habitation: to prise open the boundaries between private and public, fact and fiction.

While Chaimowicz's chosen artistic method was decoration, his aesthetic was, as he put it, 'loosely based on that of modest Parisian hotel rooms'. Chaimowicz was born in postwar Paris but had moved as a child with his family to England, inscribing in his sensibility a poignant sense of loss, but also the productive dualism of French and British citizenship. The sitting room of the south London flat he took up in 1979 (*WoI* April 2006) has sea-green walls decorated with delicate pale abstractions, chalky pink carpeting and precisely placed furniture – an Eileen Gray side table, an Otto Wagner chair, a walnut sideboard with a well-stocked bar – among vases, mementos and abstract objects. As light twinkles through sheer curtains, it's hard to believe this is the top floor of Hayes Court, a redbrick mansion block on Camberwell Road, and not some salon in mid-20th-century continental Europe.

The Hayes Court sitting room, the fulcrum of a 40-year career, will be the centrepiece of his exhibition at Wiels in Brussels. Extracted from the flat, which the artist left in 2018, and restaged in the gallery, the room transitions from inhabited interior to autonomous artwork, from private realm to public arena. Though it recalls his fictional interiors – like the room he created for Jean Cocteau, displayed at Tate Modern in 2013 – and nods to the posthumous preservation or replication of artist's studios (think of Francis Bacon's in Dublin, or the Morandi studio in Bologna), Chaimowicz's move here is more conceptually complex. This isn't about preservation: it's a reorientation devised by the artist himself, in which home, theatrical set and art installation collide.

In the adjacent room at Wiels, the lights are off and the floor is strewn with fairy lights, disco balls, vases of fresh flowers, ornaments and printed detritus. Music plays faintly while light flecks animate what seems to be the remains of a party abandoned partway through. This is Chaimowicz's breakthrough work *Celebration? Realife*: installed anew half a century after its debut, it's still riven with contingency and unanswered questions, as fresh and perplexing as ever. It was 'primarily construed as a gift for others', says Chaimowicz, and indeed on its first showing in London in 1972, the artist played host, offering tea or coffee to visitors as they entered.

The final part of this three-act show is a new series of 45 epistolary collages that combine to form a portrait of Gustave Flaubert's Madame Bovary. Glittering perfume bottles, fancy slippers or lingerie are snipped from the pages of glossy magazines; sensuous images emerge from swathes of gouache. Chaimowicz's signature patterning forms flamboyant, sinuous borders to Emma Bovary's fantasies of escape. But they also reflect the frustrations and longings felt by the artist himself, confined to his apartment during the pandemic as he was working on the exhibition. Each piece is headed by a scrawled 'Dear Zoë', since every one was emailed to the exhibition's curator, Zoë Gray, during its long preparation period. 'If only, if only' is written on one below a glamorous advert for a vintage Renault, its tagline a siren-song: 'Partir en Vivasport'. In Chaimowicz's dualistic cosmos, animated by the force of imagination, escape is possible. The artist himself *is* Emma. Camberwell Road *is* mid-century Paris. Real life *is* celebration ⊛ *Kirsty Bell is a writer and critic. Her book 'The Undercurrents: A Story of Berlin' was published by Fitzcarraldo*


Dear Zoë,
ENCYCLOPÉDIE DES OUVRAGES DE DAMES PAR THÉRÈSE DE DILLMONT
Emma turns to sewing,
as means towards redemption
Dear Zoë,
Emma longing - perhaps for Rodolphe
Dear zoë,
if only!
CROISIÈRES
EN MÉDITERRANÉE
EN INDOCHINE
CHINE ET AU JAPON
MESSAGERIES MARITIMES
Emma's technicolour reverie ...
Dear Zoe
Emma dreaming of California

OPPOSITE: STEFAN ALTENBURGER PHOTOGRAPHY. THIS PAGE: IMAGE PROVIDED COURTESY OF THE ARTIST AND CABINET, LONDON

Opposite: 'An Exhibition in Three Acts: Collection Revisited, 1960–1982', as displayed at the Migros Museum of Contemporary Art, Switzerland, in 2006. This page: 'Dear Zoë (Emma Bovary Collages)' series, 2020–2023, collage on paper

Ware and Tear

Georgie Hopton's collage with wool and painted paper, 'Untitled' (2018), shown with her wallpaper 'Shiny Fence'. In front, a selection of English mochaware, c1800

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It's easy to assume a certain kind of beauty to be modern. The geometric patterns and abstracted motifs in mochaware ceramics offer shades of mid-century art, and even the Minimalism of Sol LeWitt and Frank Stella. Here's the twist: it dates back to the 1780s, created by William Adams of the Greengates Factory in Tunstall, Staffordshire. It's hard to believe it was manufactured almost in parallel with English delftware – all delicate flowers and pagodas.

Intended for homes and inns, mochaware jugs and mugs were popular enough to be widely produced until the mid-19th century. Each piece was coated with a coloured slip (liquid clay), then engine-turned on a lathe or brushed with an acidic 'tea': a concoction of tobacco juice, hops, lemon juice, vinegar and urine. The tea ate into the slip, causing serendipitous, dendritic forms to emerge. No two pieces were the same. The name mochaware – redolent of artisanal coffee – has a gemological lineage, due to similar markings found in moss agate, an 18th-century import from Mocha (Al-Mukha), in Yemen. Though seen as fine enough to serve ale or cider in, pieces often lacked authorial stamps – their intended usage, perhaps, a little too workaday. All the same, Charles Dickens was curious enough to study how it was made, and today collectors are quite covetous of the stuff – proof that humble needn't equate to unappealing.

By collecting these historical gems together with contemporary fine and installation art, a three-way conversation has been struck up at the Lyndsey Ingram gallery. A stellar collection of mochaware, carefully cultivated over three decades, is being presented alongside the mixed-media work of British artist Georgie Hopton. Joining the dialogue is interior designer James Mackie, who'll be styling the gallery into an immersive experience, interweaving Hopton's wallpapers, fabrics and collages with the ceramics on display. The pairing is well-judged aesthetically, and the serendipities of mochaware's production are echoed in Hopton's practice. Take, for instance, her use of vegetables grown from her garden as printing blocks – the organic objects both image and tool.

Shining brightly among the display is a handsome creamware jug from 1820: its body is a startling yellow ochre, tipped with crisp black bands. Decorative motifs unite these pieces, from the psychedelically named 'cat's eye' and 'earthworm', to 'marbled', 'twig' and 'dipped fan' effects. The jug is an exemplar of the latter; cream, rust, black and brown 'fans' gleam around its curved belly, gravity having cleverly directed their 'handles' to slide down to the jug's base as the slip dried. Made exactly 200 years later, Hopton's joyous collage *Music in the Mountains* has this palette in common. The centre of the sewn sunflowers radiate the warmth of mustard circles, restrained by crisp black lines; the petals are left empty – the negative space allowing the colours to breathe and expand.

The synergy across the centuries is palpable. Mochaware's abstractions are controlled yet playful; Hopton's sparky works understand how to balance their richness. Both have an intimate grasp of colour. Chromatic and organic, old and new; on a dark January day, the conversation between Hopton, Mackie and mochaware is one well worth eavesdropping on ⊛

Rebecca Swirsky is a freelance writer

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1 It's time to call off the search for the small but perfectly formed armchair. Poliform's 'Kaori' contrasts a leather outer shell with sumptuous inner upholstery – available in a range of fabrics and a pleasing array of colours – which makes it equally at home in a sitting room or bedroom. Designed by French architect Jean-Marie Massaud, the piece is characterised by curved lines and has a modern yet timeless appeal. Poliform, 278 King's Rd, London SW3 (020 7368 7600; poliform.it).

2 Inspired by his most evocative memories, Paul Smith has unveiled his first home fragrance collection, which includes a series of reusable candles and diffusers featuring his trademark love of bold colour. The vessels are crafted from two-tone glass, and scents include the quintessentially British 'Early Bird', designed to recreate the aroma of wet pavements after rainfall. Paul Smith, 9 Albemarle St, London W1 (0115 968582; paulsmith.com).

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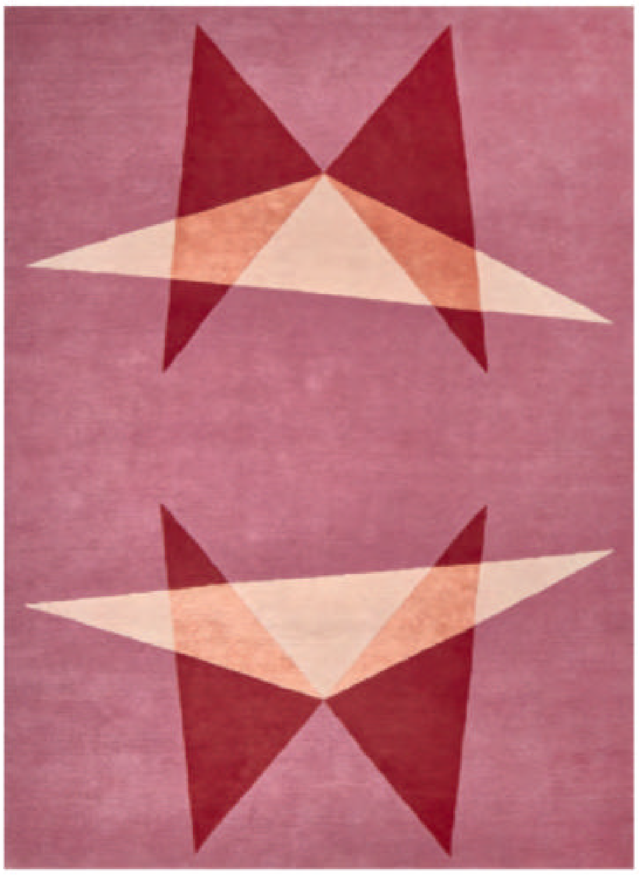

1

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1 Luxury rug-maker Deirdre Dyson challenged herself to design a new collection without curves, using only a set square. The result is ten new offerings that dance around angles and linear shapes. Layering colour, Deirdre has conceived intriguing illusions and a clever sense of depth. Take 'Hover', above, where the brighter silk areas make shapes appear to suspend above the background. Deirdre Dyson, 554 King's Rd, London SW6 (020 7384 4464; deirdredyson.com).

2 Social Pantry is the cutting-edge London caterer known as much for its socially conscious principles – such as employing ex-offenders – as it is for its delicious food. Now, as part of its long-term eco-awareness drive, the brand's available drinks will only use third-party products with strong records in environmental practices, ethical sourcing, human rights and animal welfare. Social Pantry, 170a Lavender Hill, London SW11 (020 8038 1379; socialpantry.co.uk) ⊛

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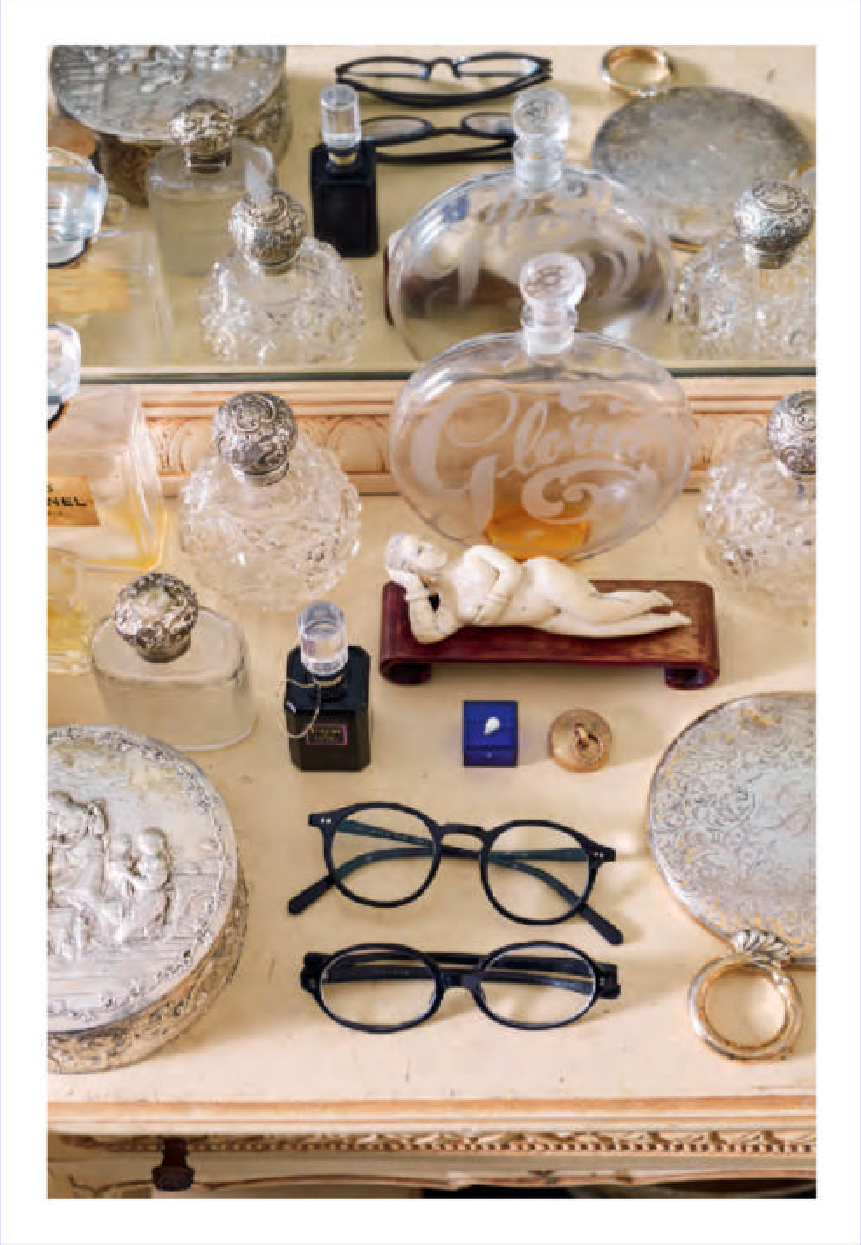
VISITOR'S BOOK

The short days and bare forked trees of winter are inevitably redolent of absence – yet, as shown by several of this month's stories, a creative imagination can fill an empty space or give new life to something moribund. The attics of Boughton House in Northamptonshire might have become silent stores of swaddled armchairs and Minton jugs, but it only takes a small leap of the mind to repopulate them with historic hubbub – footmen gingerly carrying chamber pots and maids making up their dormitory beds. Down in Dartmoor, meanwhile, artist Garry Fabian Miller ironically keeps the sun at bay in his darkroom, though the camera-less photographs he created are blasts of full-spectrum colour to delight all heliophiles. The two aficionados who follow could hardly be more culturally disconnected: one is an Uzbek merchant of antique textiles, the other an Italian art dealer and lover of Aesthetic-movement furniture. Visiting the former's opulent showroom in Bukhara, and the latter's farmhouse in the Swiss Alps, one can't help but feel that the collecting impulse is propelled by the need to fill a gap, to make whole. The heiress Gloria Vanderbilt may no longer be with us, but her son Anderson Cooper, in sharing the belongings with personal provenance that animated her later years in Manhattan, brings the fashion designer and socialite movingly back to life. The Slovenian architect Jože Plečnik died in 1957, but his buildings, which play merry hell with the Classical orders, live on. Head to Ljubljana to see a sewage pipe reborn as a Doric column. Finally, the novelist Umberto Pasti turned his arid wilderness of a garden in Tangier into a scented oasis of local flora. In the circle of life, it's pleasing, perhaps, to pause at plenitude…



Antique and vintage perfume bottles are gathered on a dressing table in Gloria Vanderbilt's television room. See page 98. Photograph: Annie Schlechter

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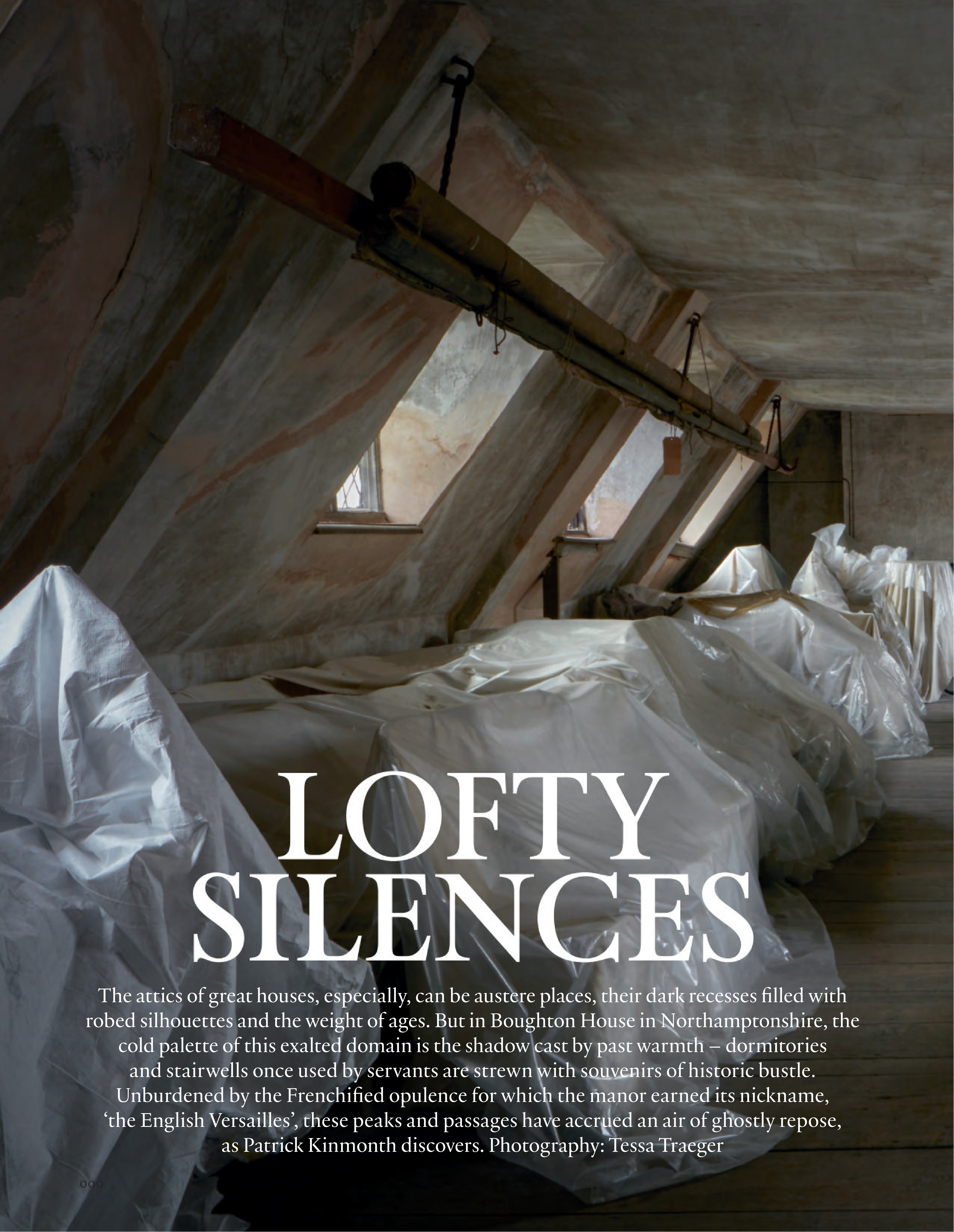
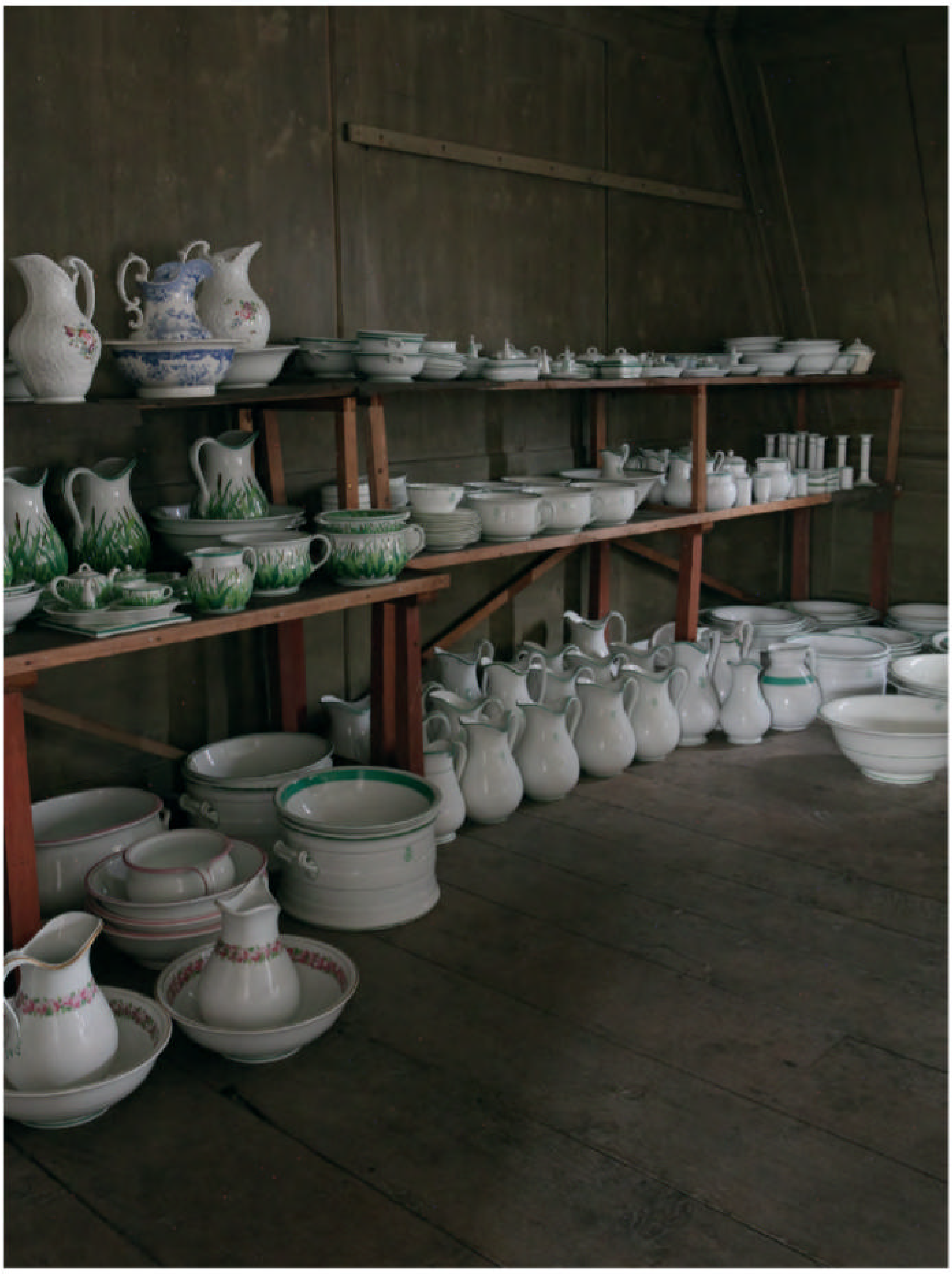


LOFTY SILENCES

The attics of great houses, especially, can be austere places, their dark recesses filled with robed silhouettes and the weight of ages. But in Boughton House in Northamptonshire, the cold palette of this exalted domain is the shadow cast by past warmth – dormitories and stairwells once used by servants are strewn with souvenirs of historic bustle. Unburdened by the Frenchified opulence for which the manor earned its nickname, ‘the English Versailles’, these peaks and passages have accrued an air of ghostly repose, as Patrick Kinmonth discovers. Photography: Tessa Traeger

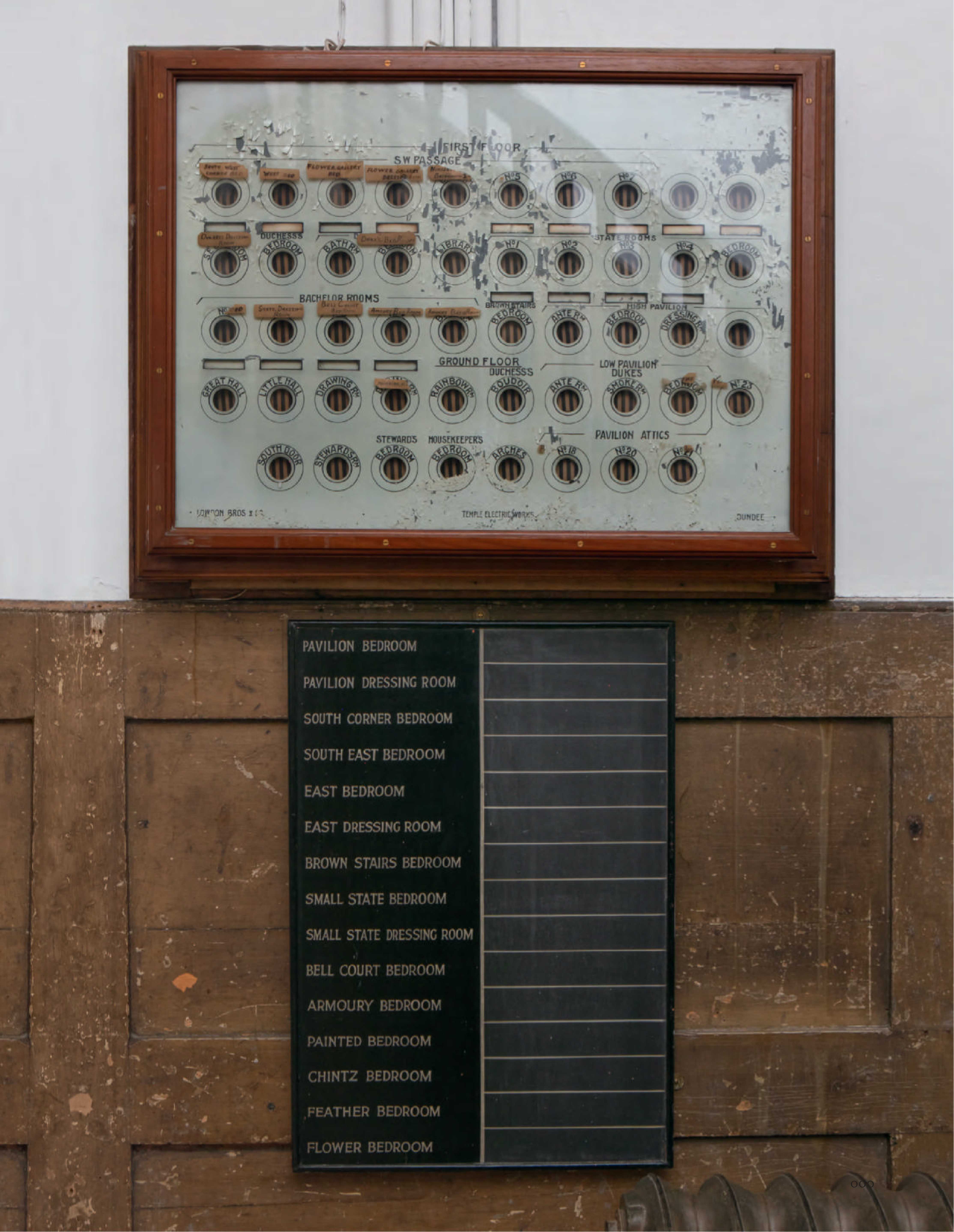


Previous pages: Boughton House's Long Room, now used for storage, was in a past life the maids' dormitory. Here, in the colder months, the resident serving staff would have benefited from the warmth rising through the floorboards from the stoves and ovens in the kitchen below. Just outside on the landing, running water was provided by means of a floor-height metal sink and taps. Left: Minton jugs, basins and chamber pots are now stored neatly in a spare attic room, the Buccleuch and Queensberry crest visible on each piece. In the age before plumbing, servants would have been expected to keep these continually refreshed. Opposite: leading down from the dormitory, the discreet Footman's Staircase wends its way from the top of Boughton to the bottom. Mounted on the wall at its base is one of the servants' bell boards, a contraption that allowed staff to locate the rooms where a bell had been rung to summon them

There is nothing as fresh as old paint. At least not at Boughton House (*WoI* Dec 2021), in Northamptonshire, where many of its panelled galleries and state rooms have never lost their original surfaces, its chambers protected for hundreds of years by long family absences, carefully swathed in dust-sheets and tended nevertheless through drowsy shuttered glooms and empty winters. The surfaces of the attics, the subject of this foray, are among the most poignant rooms of their kind. Up here, where the distempers, 'cullers' and limewashes of centuries past reflect the wintry light in their particular manner, a deep silence and repose has accrued its poignant calm since the early 16th century, to rest upon the upper ranges of the house like folded wings.

Among the earliest attics hide the gigantic oak thighs of the hammer beams that braced the Medieval house, its Great Hall ceiled over beneath them in the Frenchification that transformed Boughton under the passionate auspices of Ralph Montagu. Prior to his death in 1709, he added mansards and Francophilia of every kind to the place after returning from his post as ambassador to the court of Louis XIV at Versailles, extending especially the vast exterior 'landskip' north, south, east and west along more than 30 miles of strict allées and canals laid like looking-glasses in all directions. As if through a series of limestone caverns, the encrusting river of time has flowed gently through Boughton from manorial beginnings. On its foundations, the house and its collections have grown like a coral reef, expanding its crenellations and enfilades tapestried with the wares of the Soho and Mortlake Huguenot refugees, embellishing its collections of portraits and trophies of Boulle furniture with the flower power of Sèvres as the 17th century ended and the 18th and 19th rolled on.

The house remains and evolves, set in this magnificently designed landscape of waters, vistas and geometric swards, engineered, dug and planted for the Montagus and Buccleuchs (rhymes with gnu). As their fortunes waxed through passion and good judgement and their tastes evolved, the place crystallised into one of England's greatest treasure houses, and its journey to continued relevance has been assured by the bold interventions and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Nº3
Nº4
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BEDROOM
HIGH PAVILION
ANTE Rm
BEDROOM
DRESSING Rm
GROUND FLOOR
DUCHESS'S
LOW PAVILION
DUKES
GREAT HALL
LITTLE HALL
DRAWING Rm
RAINBOW Rm
BOUDOIR
ANTE Rm
SMOKE Rm
BEDROOM
Nº23
STEWARDS
HOUSEKEEPERS
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EAST DRESSING ROOM
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SMALL STATE DRESSING ROOM
BELL COURT BEDROOM
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PAINTED BEDROOM
CHINTZ BEDROOM
FEATHER BEDROOM
FLOWER BEDROOM

SPECTEMUR AGENDO

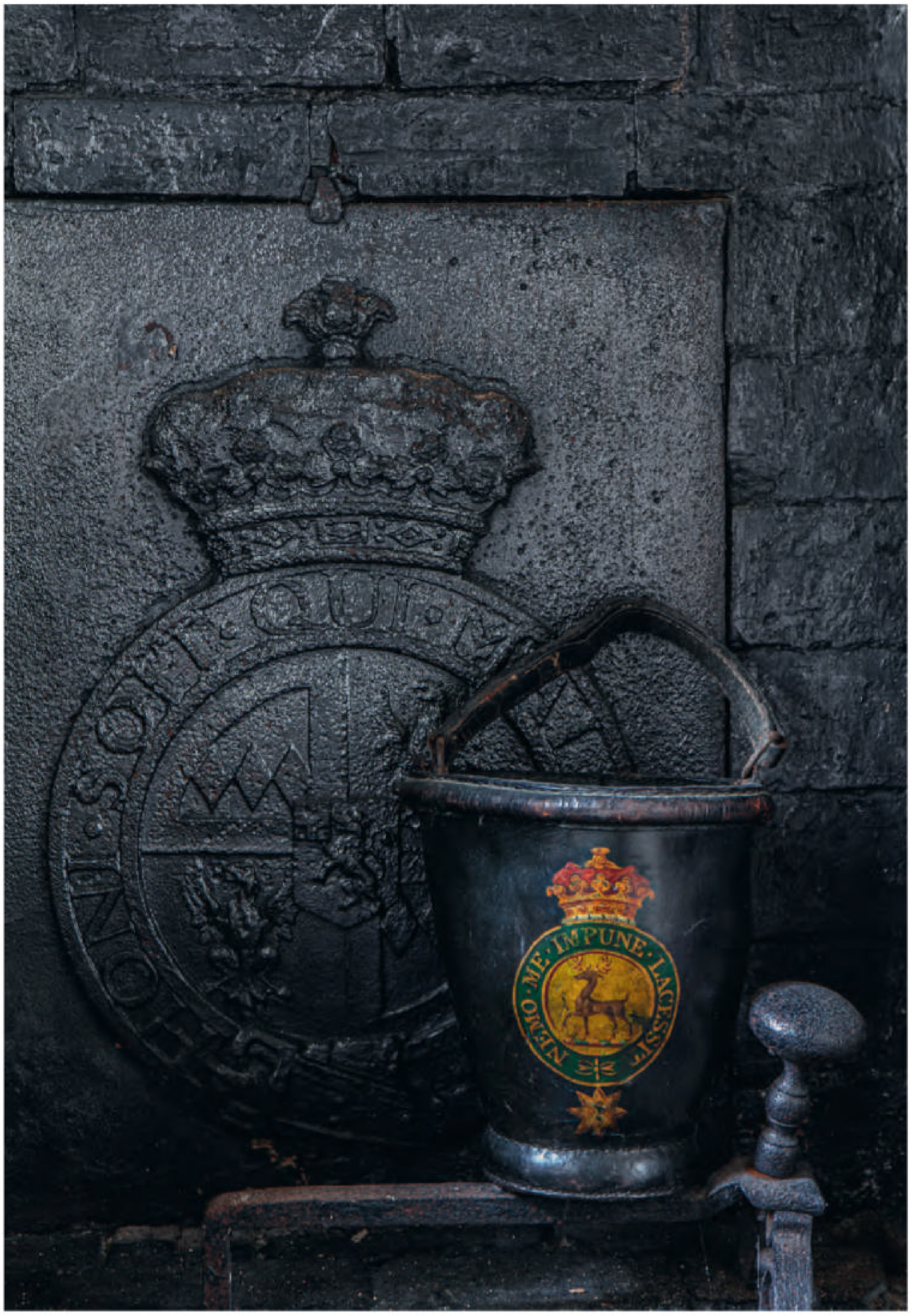
Opposite: a stack of gold-painted 18th-century panelling leans casually against a wall in one of the attic store rooms, having emigrated here from a room in the Bloomsbury house of John, the second Duke of Montagu. Right: 'Boughton drab'– a khaki colour which, despite its name, is generally admired for its subtlety – unites the fifth state room with the other four. These lavish chambers were conceived by Ralph Montagu as palatial spaces for entertaining. The distinctive shade was selected to provide an unobtrusive background to the myriad tapestries, paintings and rich gilt frames on display – in this case, serving to draw out the dark gold in the second Sir Edward Montagu's hilt in this 1591 portrait

encouragements of the present duke, who has contributed entirely new dimensions to the place, in particular with the distinguished landscape architect Kim Wilkie at his side, in a continuum of appropriate purpose. Unbroken ownership brings an extraordinary poise.

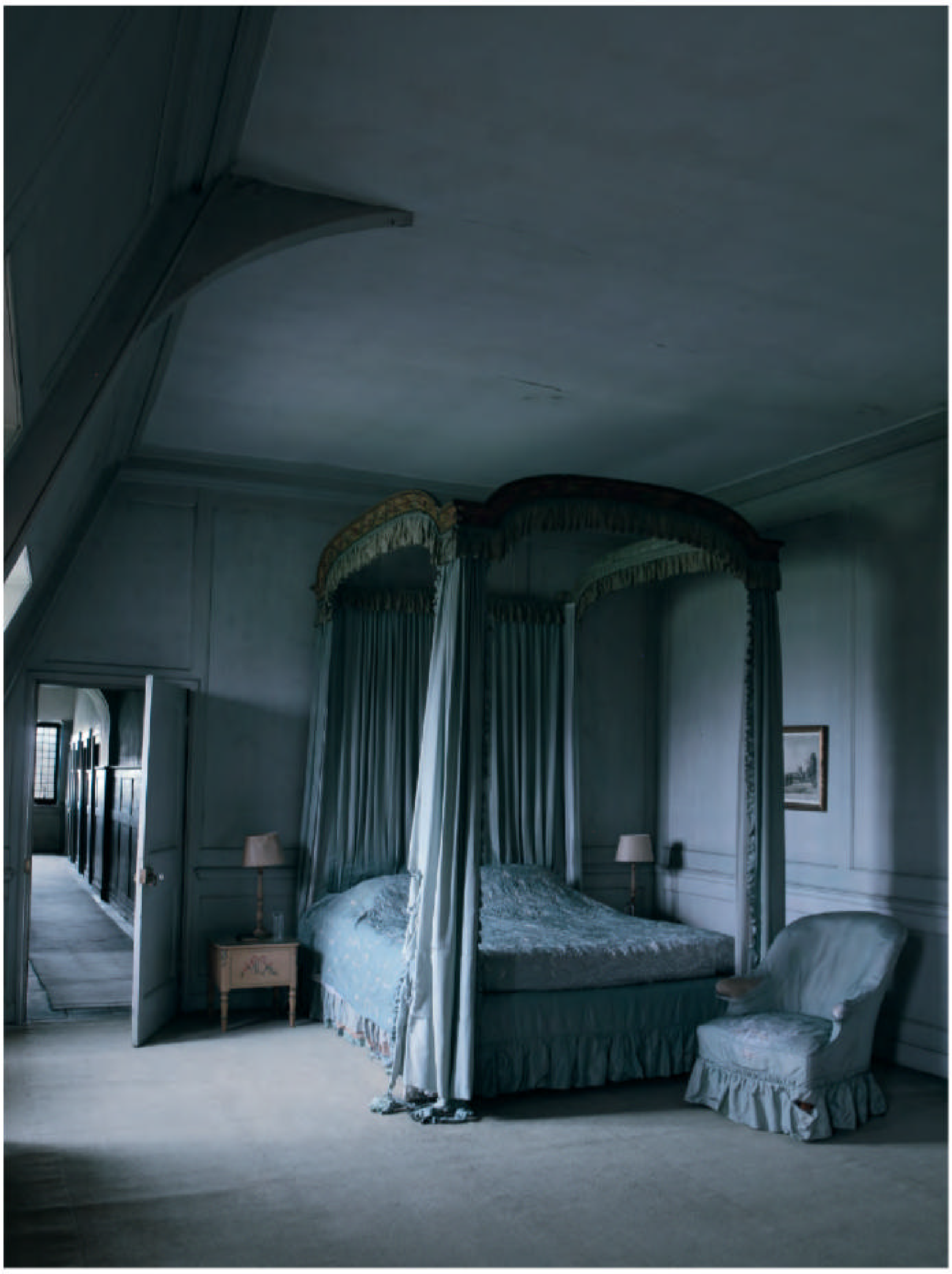
Not that there have been no shocks to the system. Dutch elm disease wrought heartbreaking havoc in 1967 to the remains of the 30 miles of trees installed in the 18th century by Duke John, known as 'the Planter'. Inside the house, various collapses and the evil quartet of rot and woodworm, moth and damp are constantly kept at bay. In the years that the house was seldom visited, several generations of a family called the Bagshaws were charged with Boughton's care; some of them were talented woodworkers who mended their way up the great lime staircase over their tenure. That structure was originally made from the estate's timber by a local joiner, Hugh Franklin, in 1718, and his beautifully turned banisters reached the flaring top attic landing a year later. They remain one of the house's profligate glories.

My great-aunt Clarice, who lived for years at nearby Rushton Hall and who was given to inadvertent spoonerisms, once looked out bleakly over her Elizabethan mansion's vast roofs of slipping slates and muttered to no-one in particular: 'leakers of aching roofs…' before pushing me manfully out on to the leads to sweep the gutters. I am reminded of her words half a century later as I come across a lemon-yellow bucket at the end of a whitewashed passage in the Boughton attics, placed with all the incongruous precision of an artist's installation. And many artists have passed through this house, lying on scaffolds to paint the original ceilings as Chéron did in the 1690s and 1700s. So, too, did the legendary decorator John Fowler, who in the 1950s brought his extraordinary skills to bear upon some rooms – as now do the remarkable restorers at work in the state rooms.

While the contribution of others was clearly of greater magnitude – Fowler made his mark on only a few schemes and little remains of his work today – he nevertheless brought a magic that is still intact to the walls of the drawing room we know he supervised, lined as it is now with



Above: leather buckets filled with sand guard many of Boughton's fireplaces, each bearing the Latin motto of Scotland's royal Stuart dynasty, which translates as 'no one provokes me with impunity'. Opposite: the northwest and northeast pavilions – created, in all likelihood, with Huguenot émigré Daniel Marot as part of Ralph Montagu's Francomania – are connected by a decidedly less jovial corridor. Nonetheless, a well-placed yellow bucket manages both to collect drips from the leaking roof and add a splash of brightness



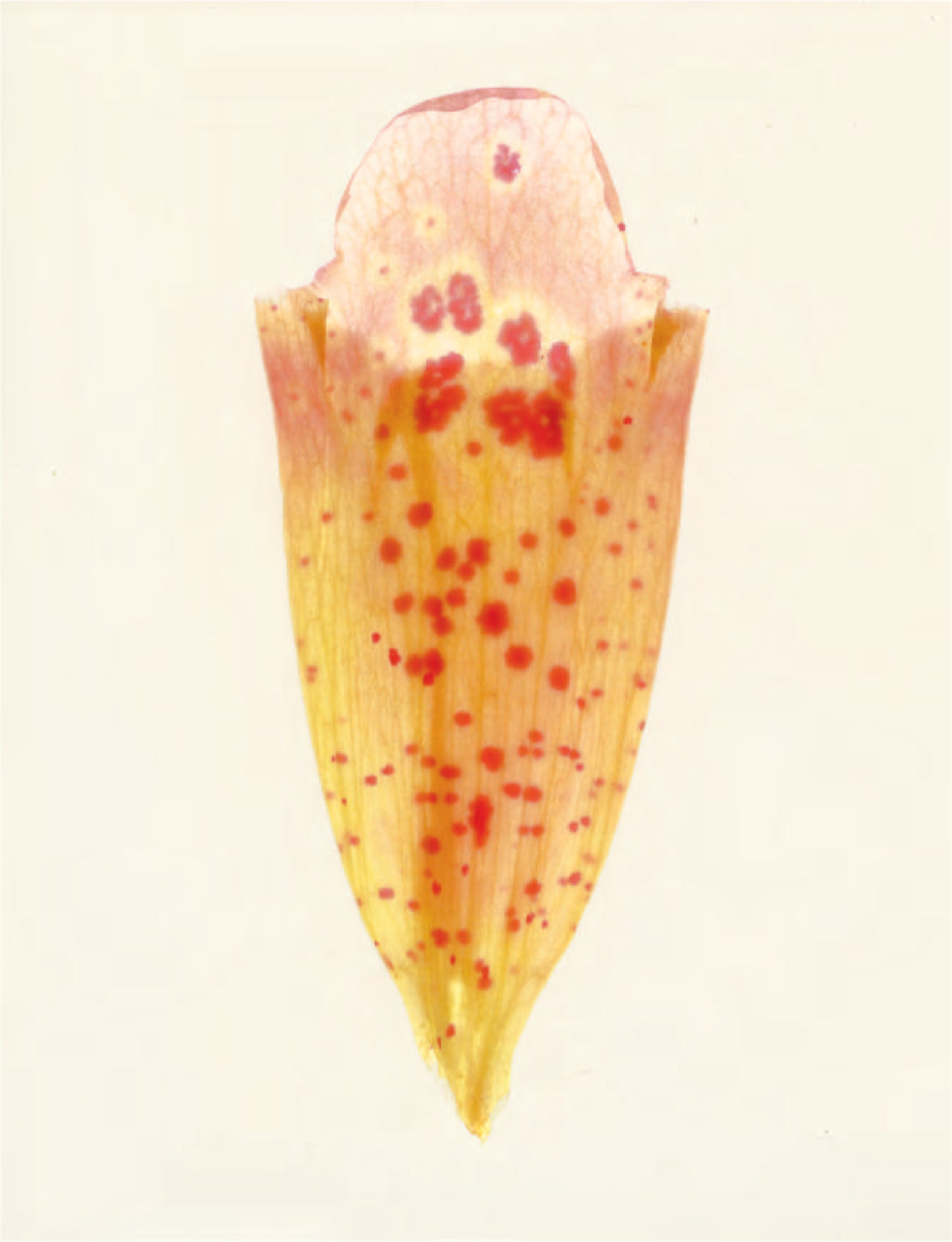
Left: among the snaking corridors is one which connects the mostly disused attic bedrooms – each door proudly bearing a label in white cursive – which were historically used to provide sleeping quarters for guests after big postwar parties. Today, visitors are still occasionally decanted here in the event of a full house. The muted blue Painted Bedroom, with its prized four-poster bed, was most likely designed by John Fowler in the 1950s. Opposite: Fowler's involvement in the room's decoration is especially palpable in the exquisitely fringed and patterned duck-egg moiré silk

40 or so little studies for portraits in sepia and grisaille by Van Dyck. He was probably inspired by two wonderful japanned cabinets from Montagu House in London, whose contents were emptied into the rooms and stores of Boughton in the 18th century, as well as other Buccleuch houses later. After burning down in 1686, Montagu House was rebuilt and, as the grandest house in London at the time, became the first home of the British Museum before in turn giving way to the building we know and love, which brought Greece to London in Robert Smirke's designs of 1823. Fowler's panelled drawing room, where the cabinets now sit, remains the most elusive complementary leaf-pale-yellow-greenish-gray, achieved by washes and glazes over a subtle ground.

Meanwhile, in the attics, I feel convinced that it was John Fowler who invented the extraordinary blue bed hangings with their frills and airy chiffon linings and ravishing subaqueous blue-washed walls. They still cast their spell over one of a suite of bedrooms and bathrooms that were decorated for the chic postwar house parties recorded in heavy photograph albums downstairs. The whole of Boughton is a living continuum. The attic bedroom floors are tellingly carpeted with narrow-gauge wilton in the definitive camel of that moment, while the bathrooms were paved with the most marvellous white linoleum panels that now are weathered to a remarkable elephant-skin surface equivalent in its wrinkled complexity only to the face of WH Auden. They deserve a preservation order. Other rooms bear traces of Fowler: subtle triple borders of chintz braid layered on a fading slipper chair, unexpected ruffles of moiré, little bedside tables painted en suite with antique and Regency pieces, draped dressing tables a deft originality. And surely it was he who boldly inscribed these doors under-painted with so-called 'Boughton drab', flourishing a brush charged with watery-white paint… Chintz Bedroom, Flower Bedroom, Feather Bedroom, Painted Bedroom, so the evocative litany goes… Ask the attics, but they know how to keep a secret ⊛ *Boughton House and garden, Kettering, Northants NN14 1BJ, can be visited by the public. For opening times, visit boughtonhouse.co.uk*

GUIDING LIGHT

The sun has long been Garry Fabian Miller's lodestar, shining down on a career spent steering the spectrum in his Dartmoor darkroom. The abstract artist's chromatic corpus has always distilled the spirit of the seasons: now that he's recruiting his muse as a collaborator – trading in chemical trays and Cibachrome paper for soil and seed, so as to grow dye plants – his solar power has never been stronger. Contrasting methods old and new, Tania Compton discovers there's both illumination and shadow to be found at the eclipse. Photography: Howard Sooley



Previous pages, left: a glance into one of Garry Fabian Miller's darkroom trays reveals the stains left by years of processing chemicals. Right: a work from his 2020 'Colour Seed' series, this piece was produced by positioning water-filled green and red vessels beside one another and passing light through them, transforming the hues at their juncture. This page: while this looks like a photograph of a flower, it isn't – this is a Cibachrome imprint where the foxglove flower acts in place of a colour transparency. This way, in Fabian Miller's words, flowers are themselves turned into 'chalices of light'

The journey of Garry Fabian Miller's world is coming full circle. This self-avowed heliophile has spent much of his life in a dialogue between the luminosity of Dartmoor and the discombobulating depths of his darkroom. For decades, Fabian Miller's daily walks furrowed traces from the eastern edge of the moor towards the great ridge of Hameldown, a route that has allowed him to transcribe into art all the spiritual intensity he finds in nature. His resulting body of work has pushed experimental photography to the very limits of the colour spectrum – and all without the use of a camera.

The artist's process, beaming white light via an enlarger through coloured glass or cut paper shapes, allowed saturated hue to be directly absorbed by photo-sensitive Cibachrome paper; Fabian Miller would then activate the paper's layers of azo dye using bleach, revealing the embedded colours in full force. But, as the supplies he relied on dwindled and digital photography ascended, darkrooms – the crucibles of his craft – careered into closure. Meanwhile, the toxic dyes that had made the artist's alchemical experiments possible had, all the while, been casting carcinogenic shadows.

Fabian Miller has come to understand that his cancer was caused by the years he spent in that chemical darkroom. It is a realisation that the artist has met, however, with a burst of creative energy, one with all the intensity of a solar flare. His last Cibachrome experiments reached towards the furthest ends of abstraction, capturing surprising junctures between eclipsing colours: saturated pink passes from red and blue vessels filled with water, orange from red and green, and an otherworldly aqua from green and blue. These works echo the form and hues of the Brocken spectre, a meteorological phenomenon that blends mist into kaleidoscopic rainbows; Fabian Miller has encountered them on those rare occasions when the spirits of the moor conspire with the sun.

'The primary focus of my life is my relationship with the sun,' he maintains. 'All my adult life has been based around its arrival and its end, and how I engage with it across the day.' Now the sun is being called on as co-conspirator in *Three Acres of Colour*, the artist's latest project, apportioning an acre each to madder, woad and weld: dye plants that will be harvested to produce red, blue and yellow pigments respectively. Swapping silver halides, heavy metals and petrochemicals for safer minerals and softer colours, the artist's creative reformation promises a plant-based antidote to the aniline.

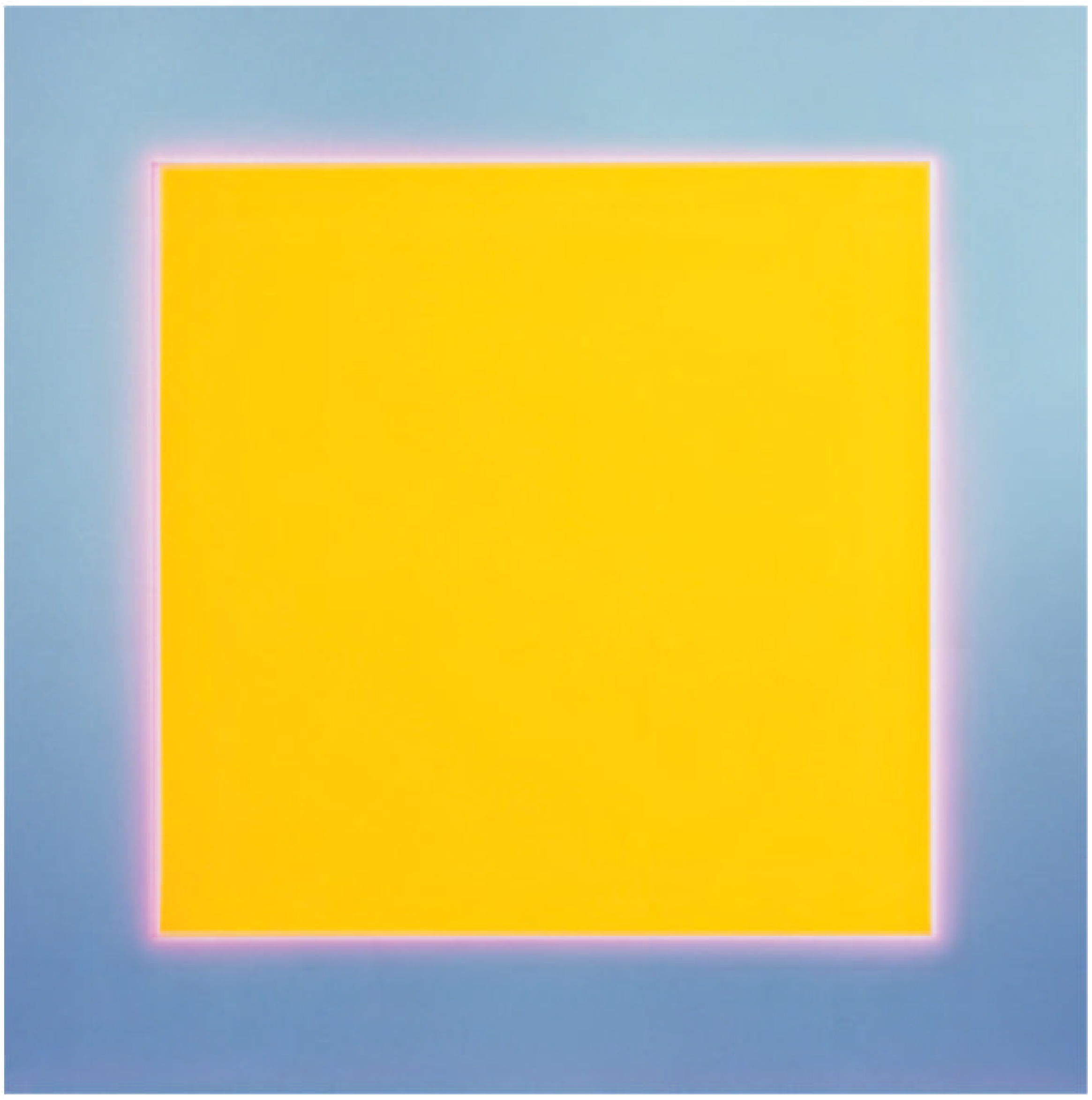
Below: the artist's light-filled studio space is set in a landscape of moss-covered stones and tall birch trees. Bottom: at work, Fabian Miller can often be seen rotating his pieces a few at a time to examine and absorb their ever-changing impression. In the foreground are a few of his plant-centred pieces, including (four nearest, clockwise from left) 'Sun Rose', 'Bramble Cross', 'Bluebell' and 'Foxglove'

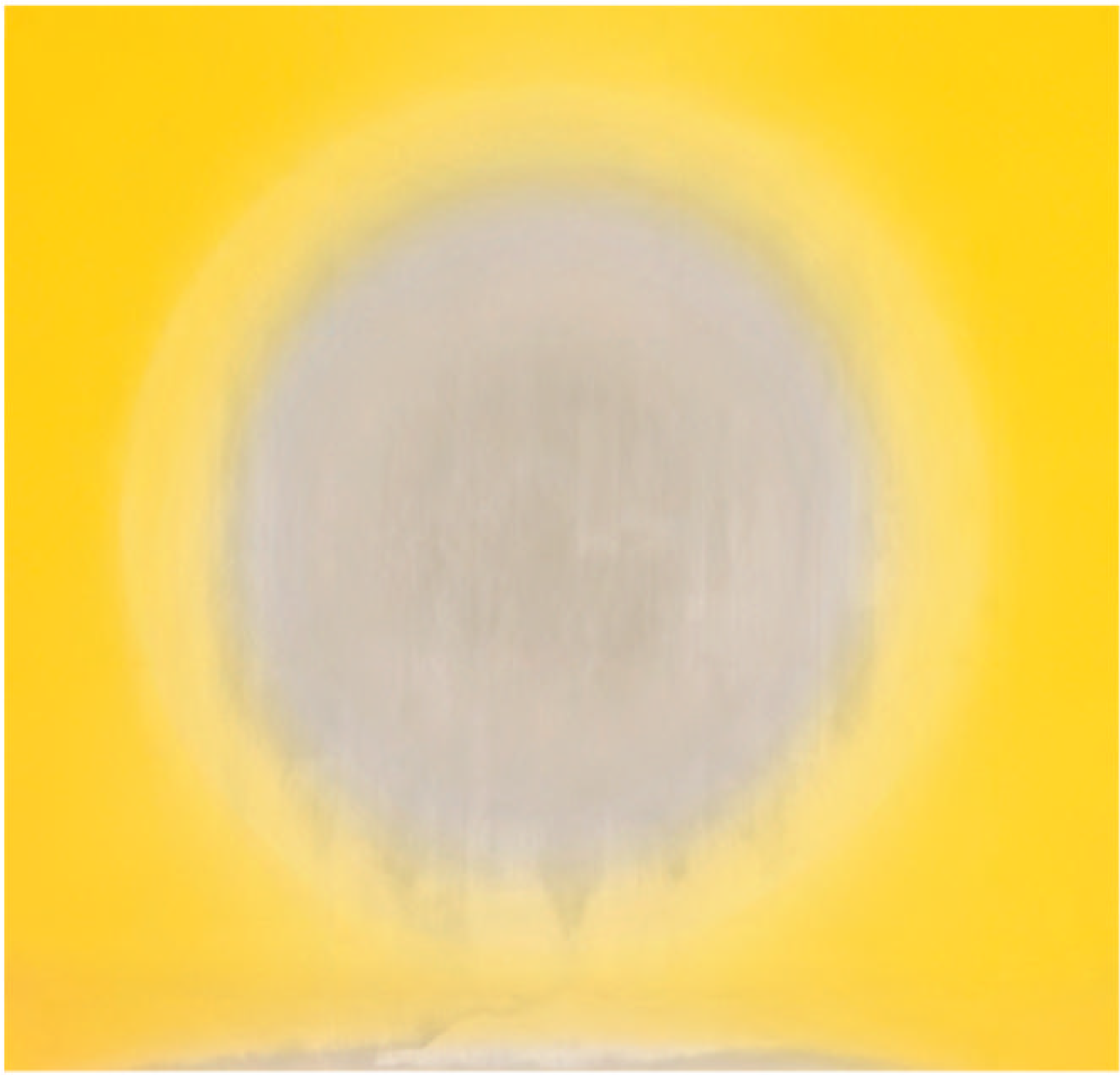
Despite exchanging the darkroom for the dye vat, Fabian Miller's current, inchoate project will retain the vibrancy of his oeuvre, each dyed skein alive with the sun's power – gentler to the senses than before, perhaps, but an enduringly palpable revelation of what he calls 'the shape of colour'. In both his abstract cameraless photography and natural dyeing, white light and radiation from the sun conjure colour, though the archival permanence of Cibachrome is being eschewed for a more fugitive form of light absorption. With the seasons as its muse, Fabian Miller's new work will echo his early explorations of spring edging into summer: light cast through delicate leaf tissue; the silky gradation of mauve along a bluebell stem; the freckle-like, nectar-facing guides on the summer foxgloves. This time, these transformations are expressed in tints and shades: etching the joy of high summer in the acid yellow of weld and the rich, inky indigo of woad – madder roots harvested in autumn, by contrast, manifest a seasonal spectrum from peach to vermilion.

The germination of these dye plants marks an auspicious return to the soil for this masterful garden-maker who, with his partner, Naomi, has created a horticultural haven at Homeland. A symbol of optimism and renewal, *Three Acres of Colour* is an expansive project – for Fabian Miller is a man with a mission. Though geographically he may be keeping within the trigonometric points of his darkroom, studio and moorland, he's cast his net of artistic communication wide. In February, he'll be returning to his childhood city of Bristol for a retrospective at the Arnolfini, titled *Adore*. It is set to put the spotlight on his collaborations with Dovecot Studios in Edinburgh and textile firm Dash & Miller. As part of his honorary fellowship, Fabian Miller is also at the heart of the Bodleian's lecture series 'The Light Gatherers', on the history of photography, soon to be accompanied by his memoir, *Dark Room*, in 2023.

When he's not crowned with a halo of admiration, Fabian Miller may be found in his studio, reappraising his work in light of whether it has 'made the felt visible'. Or treading the ancient tracks of the moor, beside Bronze Age burial cairns and standing stones – themselves, perhaps, sanctified by an encircling Brocken spectre ⊛

Garry Fabian Miller's lecture series runs at the Bodleian libraries until Oct 2023. For more information, visit visit.bodleian.ox.ac.uk. His exhibition 'Môrwellion', at the National Museum Cardiff, runs 18 Feb–10 Aug. Visit museum.wales/cardiff



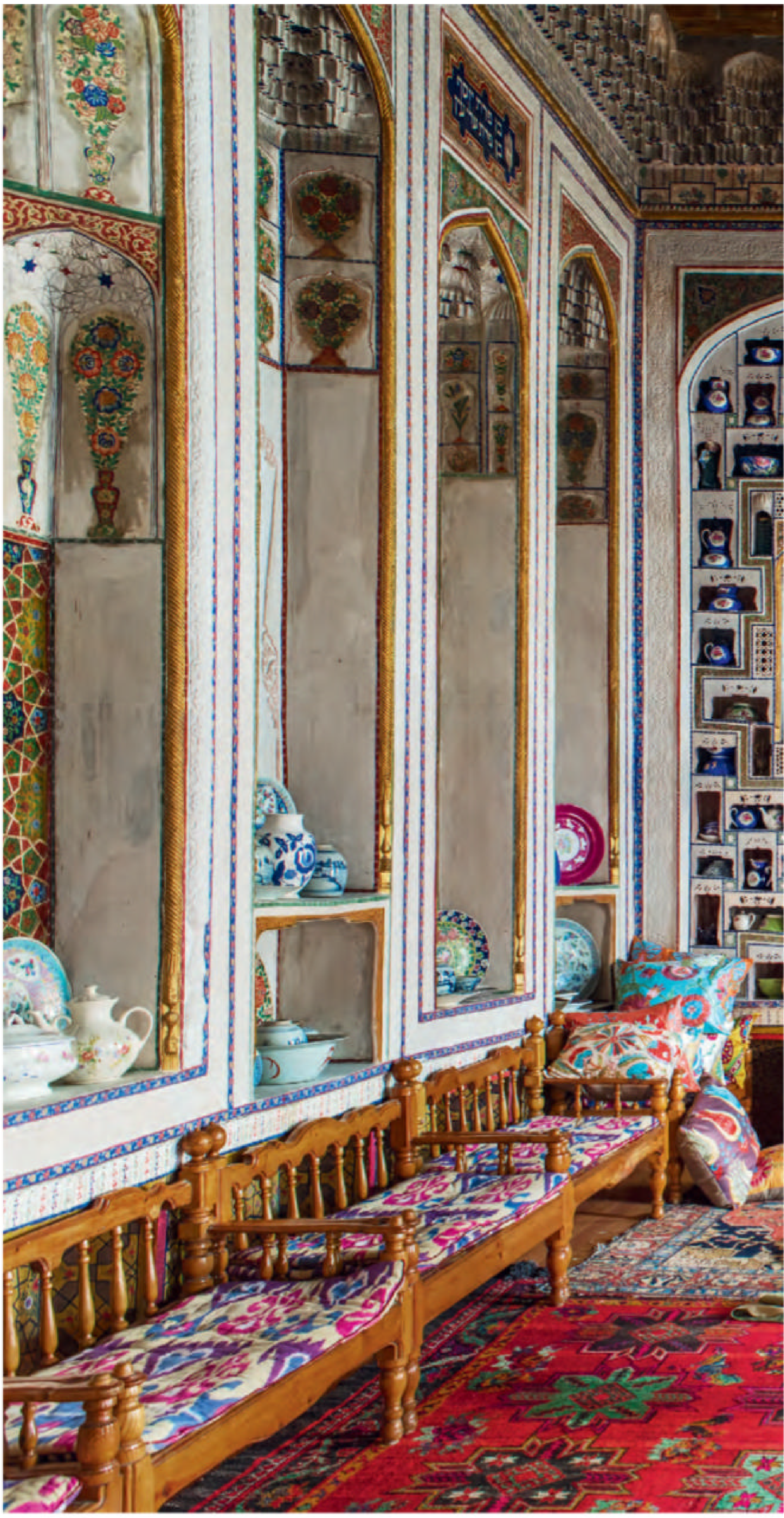


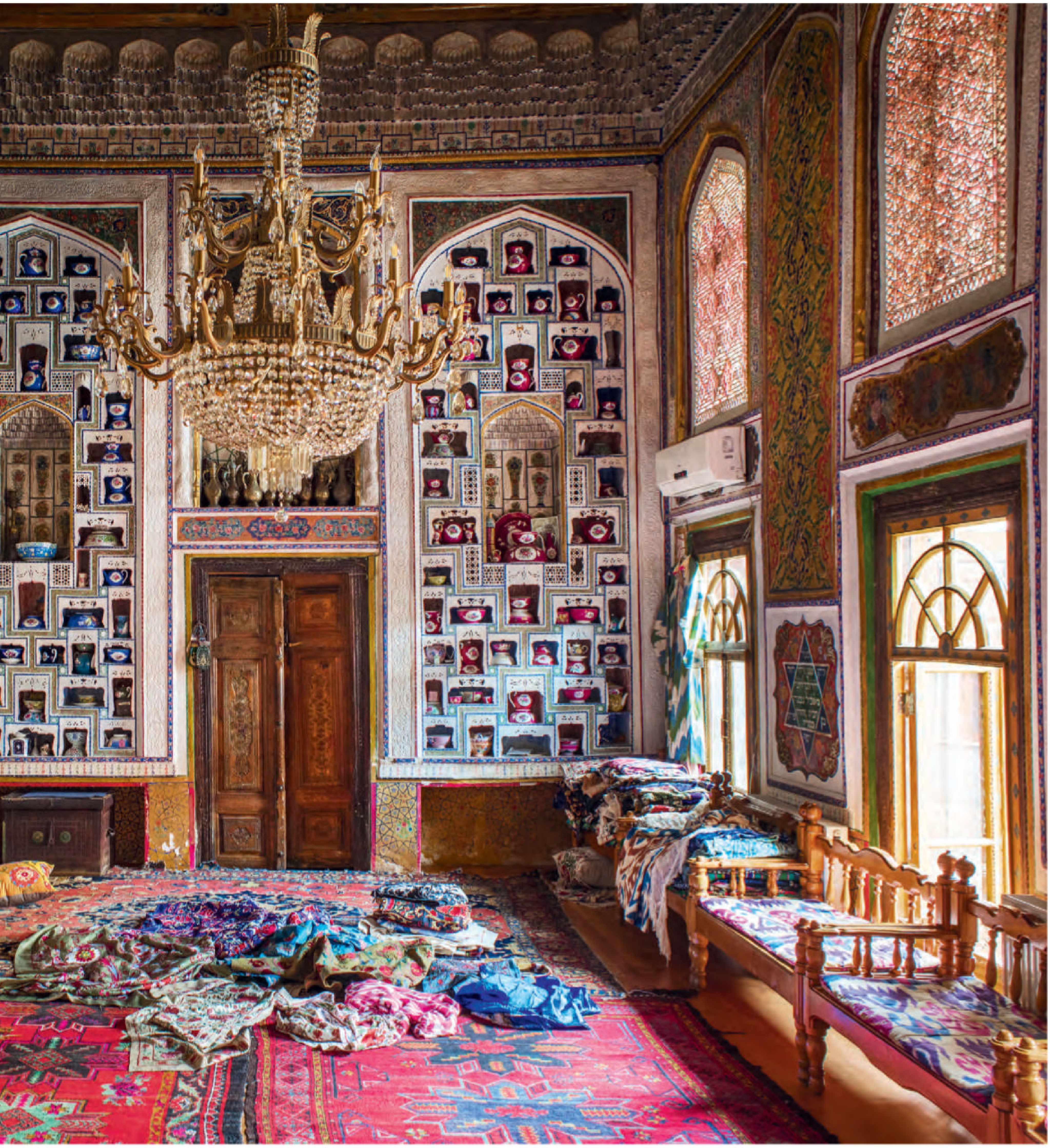
Top left: in 'Darkroom, The Yellow We Made' (2020), light claws at the edges of a blocked-out square of Cibachrome paper, making a pink halo between the yellow and blue. Left: Fabian Miller's mission to 'project myself into the heart of the sun' is captured in his 'The Darkroom's Fading Presence' (2020)

Fabian Miller's colour enlarger sits in the centre of his darkroom. Propped up in front by a tower of books, a green glass vase stands at the ready. Among the assortment flanking the exposure wall – with its methodical marks and morsels of masking tape – is an article about environmentalist James Lovelock, one of the artist's heroes

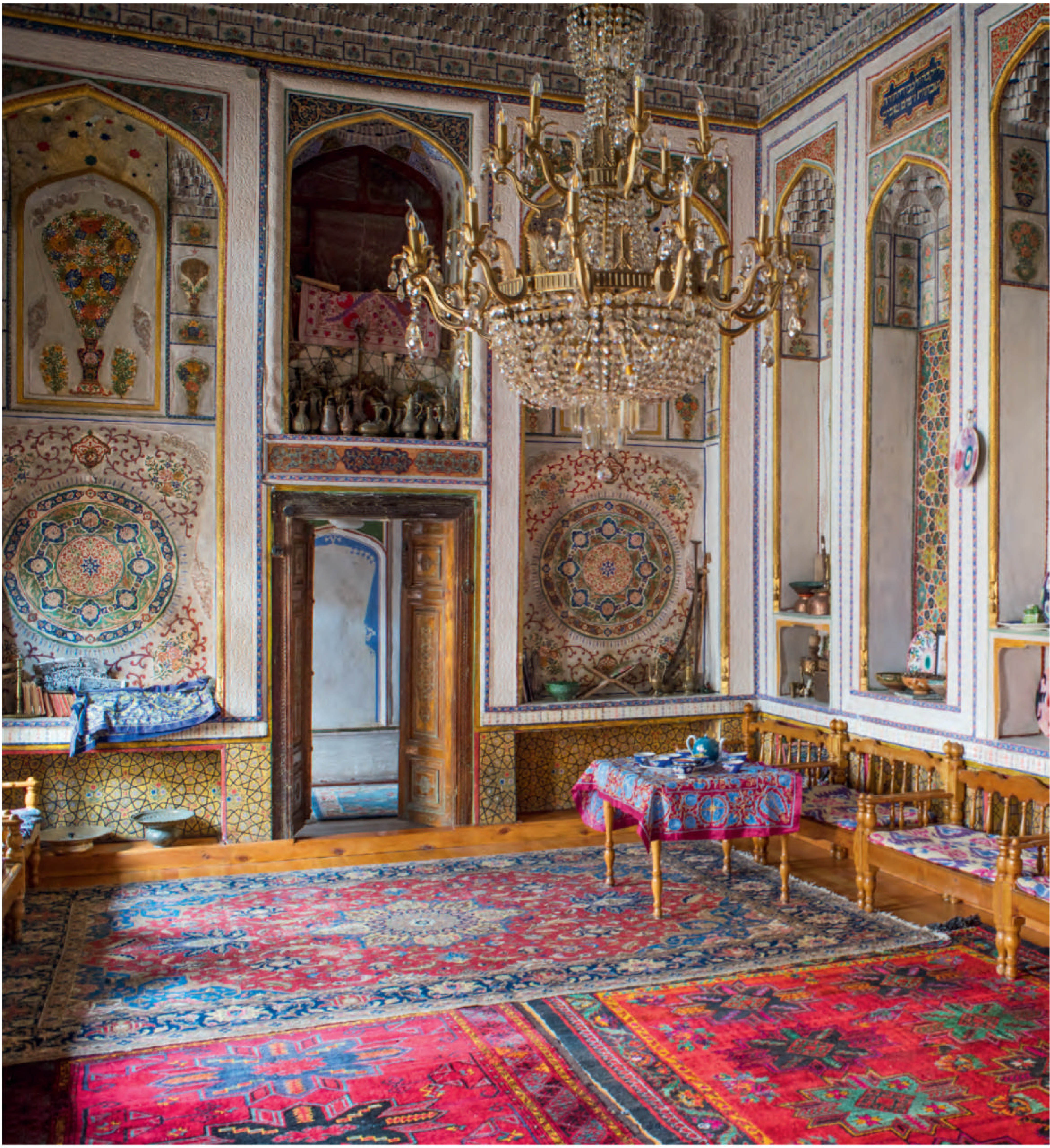
MERCER’S HAUL

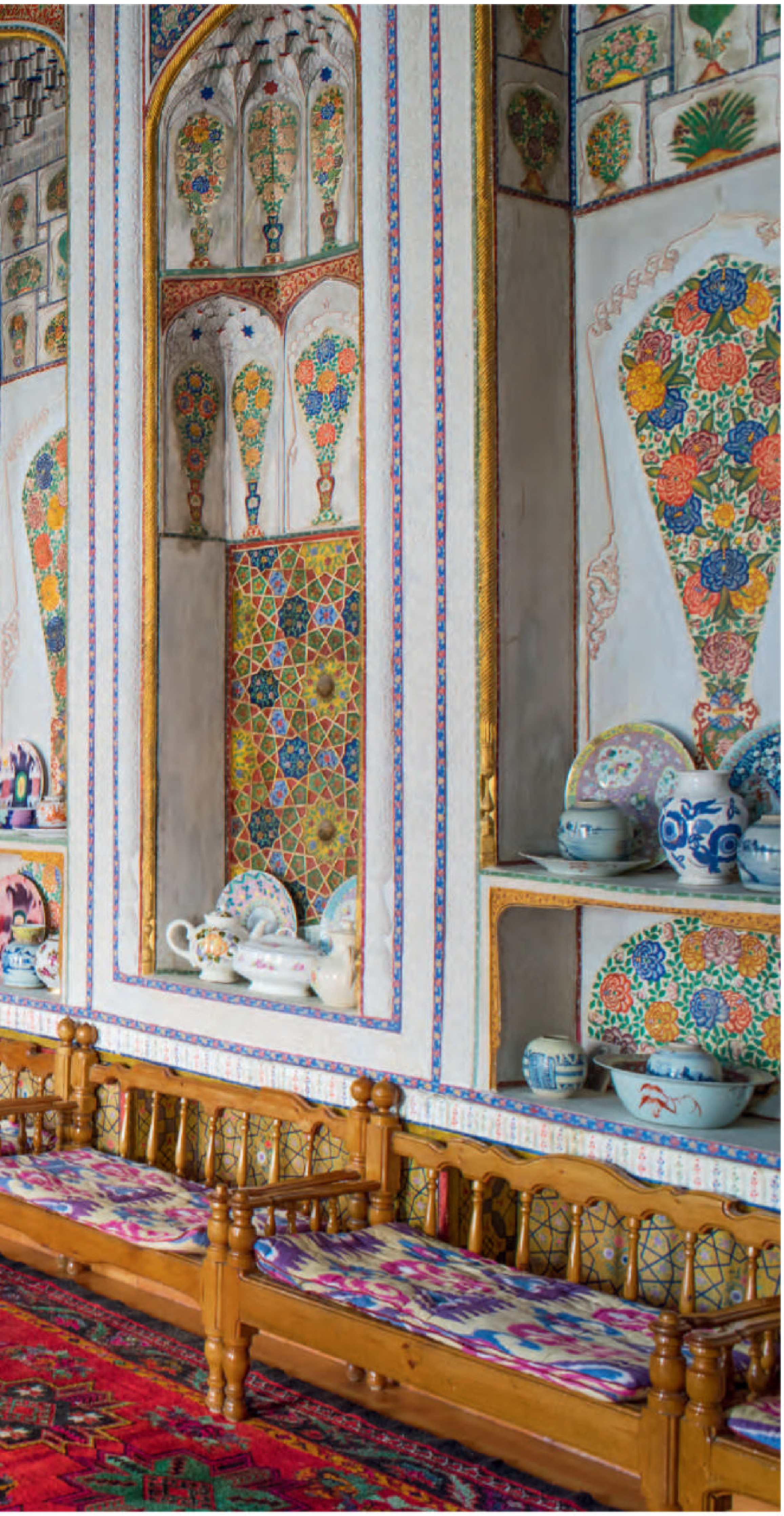
Even without the owner’s incredible range of antique carpets, suzanis and other precious textiles, this merchant’s house turned showroom by Bukhara’s former Jewish quarter would be a sight to behold. But with it? Suffice to say Marie-France Boyer is transported straight down the Silk Road to an Uzbekistan of old…
Photography: Ivan Terestchenko

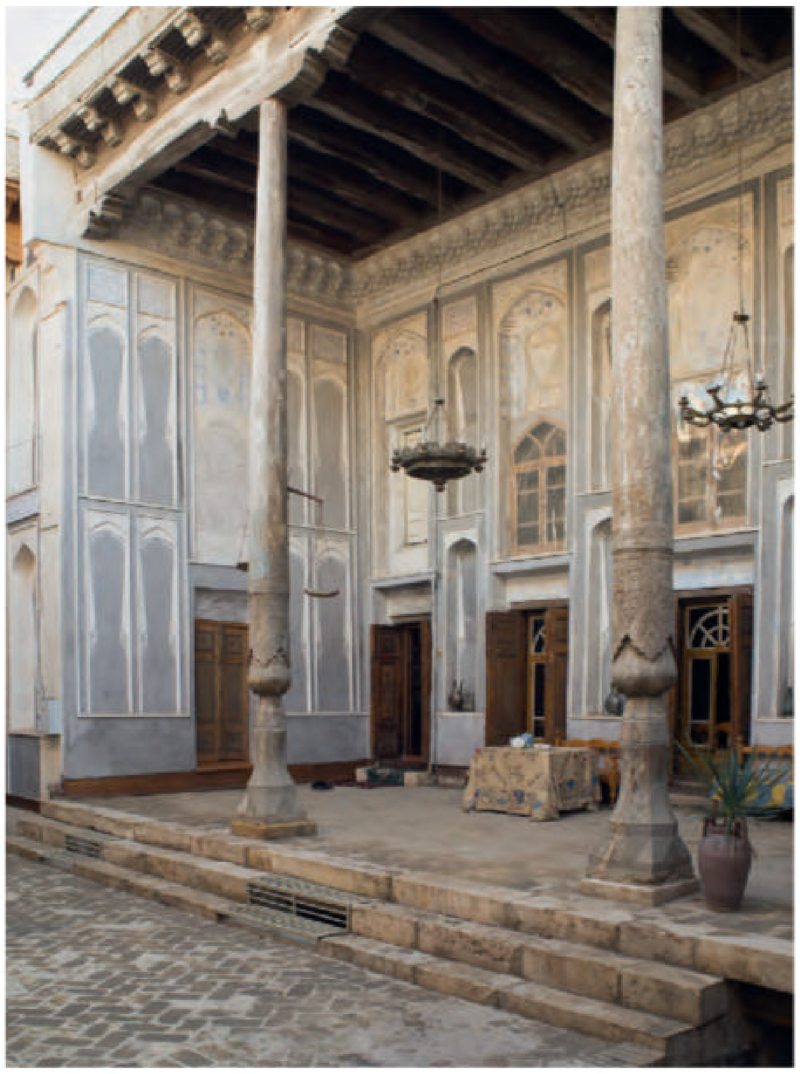




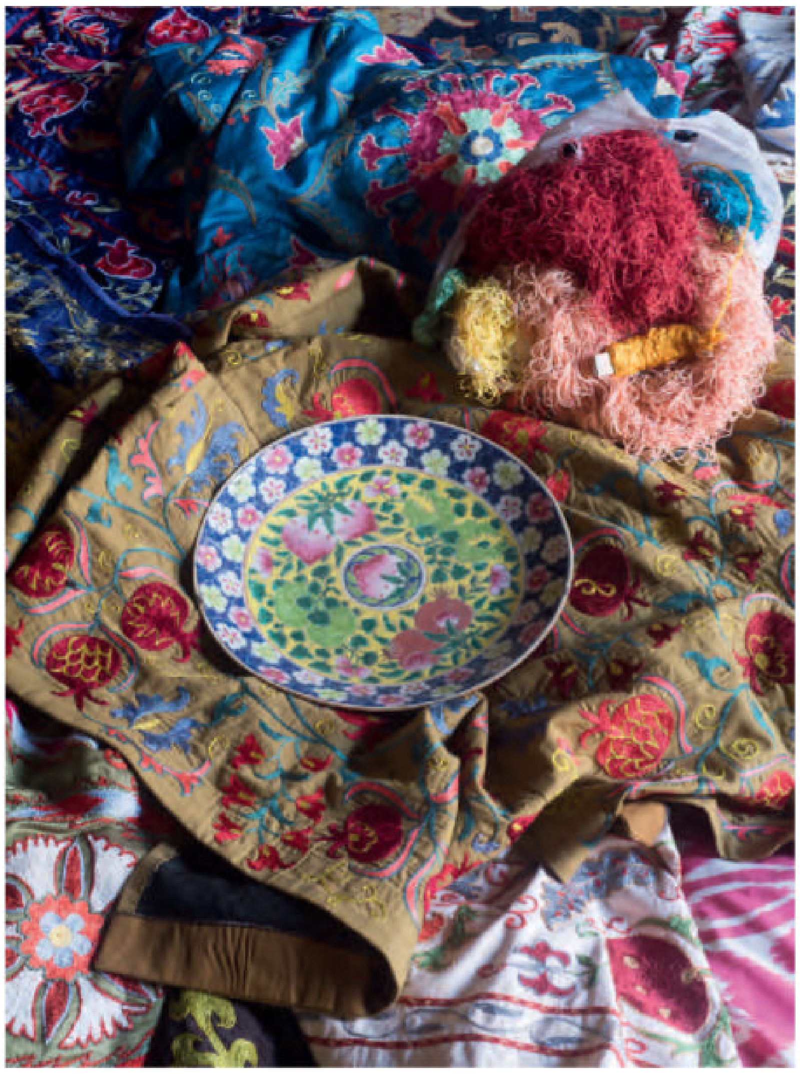
So sumptuous is the composite décor in the vast, ballroom-like 19th-century showroom that it's easy to miss just how empty it is, the only furniture being modern pine benches on which customers can sit while the owner shows them his wares

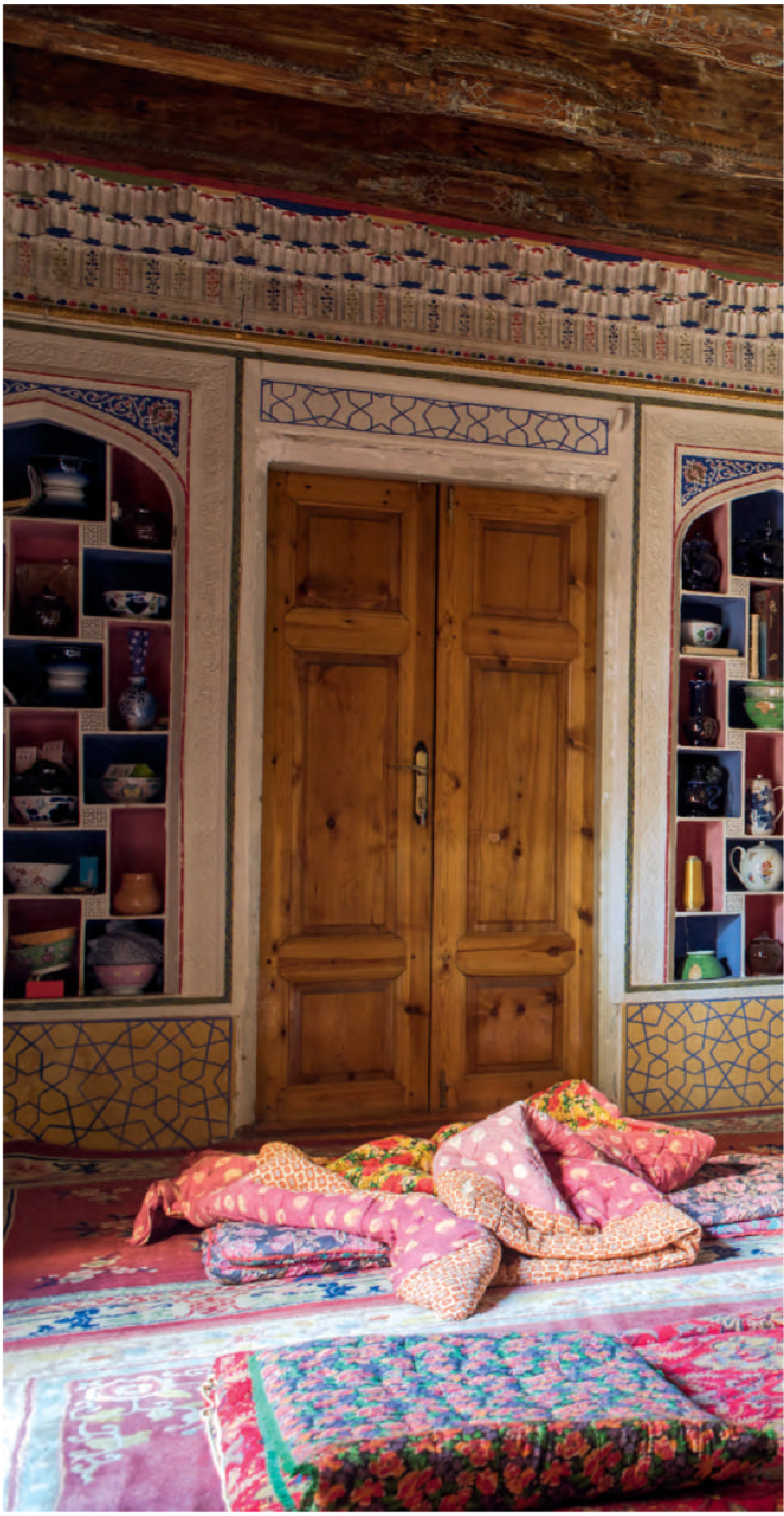


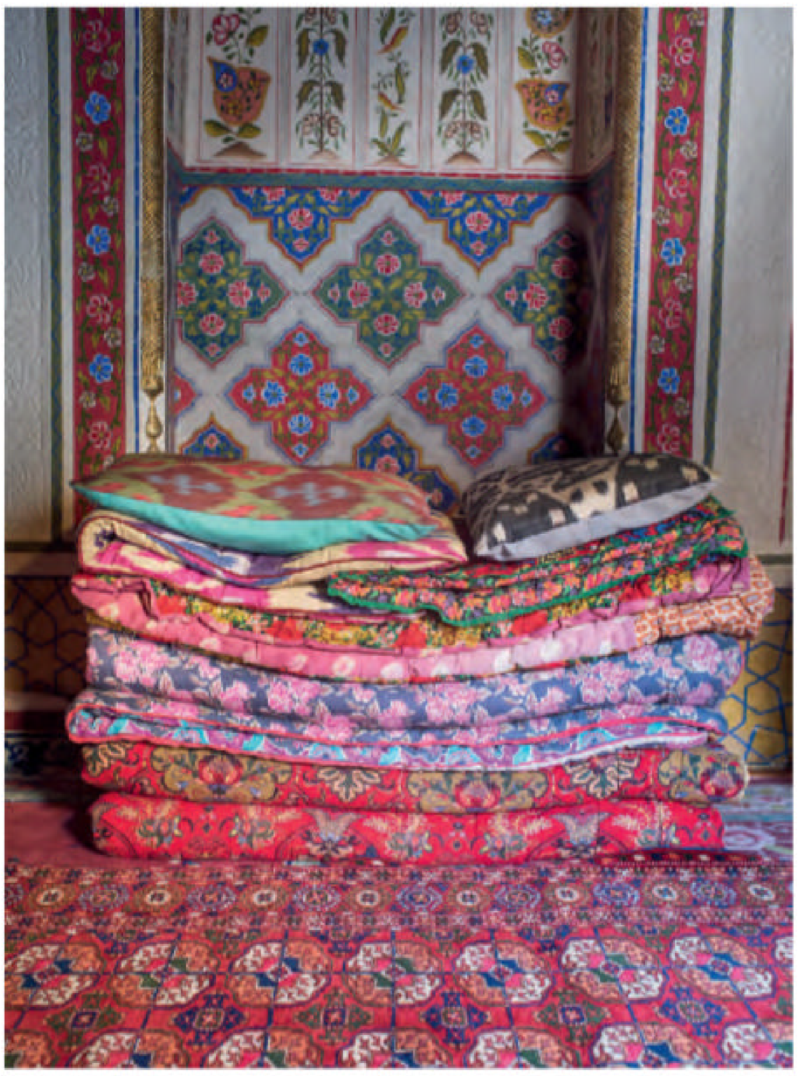




Clockwise from left: the showroom's longest wall consists of seven arched alcoves, each decorated with 'girikh' patterns typical of Islamic architecture. Two Zoroastrian designs flank the door; concealed from the street, Akbar House's arcade opens on to a courtyard and – as is typical of Bukhara's historic merchants' residences – evokes an Islamic 'iwan' or 'riwaq'; most of the porcelain is Chinese, but 19th-century pieces from the Russian manufactory Gardner are accorded their own special niche. Here and there are moucharabieh details







Clockwise from top left: a 19th-century Chinese plate sits among modern suzanis – the blue one bearing typical Zoroastrian motifs. Mastura Akbar makes these, drawing on her husband's antique examples; this room off the main building serves as a place of rest and relaxation for the family; 'kourpatchas', ikat cushions and blankets in printed quilted cotton are neatly folded, ready to be rolled out

Should you ever find yourself in the centre of Bukhara, you might well happen upon Akbar House, which deals in some of the rarest and most opulent antiques the Uzbek city has to offer. Primarily specialising in textiles, Mastura and Khakimov Akbar trade in rugs, ancient traditional clothing, ikats, suzanis, scarves and shawls, as well as other Central Asian curiosities. Their shop sits right by the city's old town, a maze of narrow streets that have been hastily rebuilt over the years, leaving wires and pipes visible, within what was once the Jewish quarter.

Bukhara used to be home to more than 20,000 Jews, but these days the population numbers no more than a handful of families living near the old synagogue. How Jews came to be here in the first place is still the subject of some debate. Did they flee Babylon along with the Zoroastrians after Cyrus seized control of the city, or long before that? Are they descendants of Radhanite merchants? Their history remains shrouded in mystery.

After stepping through a modest front door, we cross a dark room, its walls lined with fabric, to a courtyard of astonishing beauty, with an *iwan* portico supported by carved-elm columns on one side and a mosaic of buildings on the other three; these contain offices and living quarters for the Akbars, their son and his family.

Vast cellars with high ceilings are used to store and display merchandise. And yet, exquisite as these wares are, they're nothing compared with the goods that once filled these rooms. Such grand residences were once inhabited by the great merchants of the Silk Road. Living at the crossroads of China, India and Russia, Uzbeks had to be immensely adaptable just to survive, knowing when to proffer gifts, flatter or threaten. Travelling in caravans of up to 800 camels, they were ever alert to the risk of being attacked, kidnapped, killed or sold as slaves. From north to south, east to west, from century to century, they transported gold, precious stones, furs, spices, musk, jade, lapis lazuli, slaves and eunuchs. Later, they turned their attention to commodities such as tobacco, indigo, madder, cochineal and opium, cashmere shawls and suzanis.

It was in 1992, the year after Uzbekistan declared independence from the Soviet Union, that the Akbars took over the premises from a Jewish merchant, who had himself procured it in the 1930s from a Muslim counterpart. Rather than renovate the building, they merely cleaned it up, respecting the patchwork of decorative styles that reflect its history.

A tiny, intricate door leads to a large ceremonial room that serves as a showroom, with walls ten metres high that are crowned by honeycomb-like *muqarnas*. Light comes from two rows of windows, looking on to the courtyard and, at night, from a huge 19th-century crystal chandelier. Two lower wings are lined with painted and carved alcoves as delicate as lace, which house mementos from guests and travellers, including a collection of fine 19th-century Russian porcelain.

Facing the windows is the largest wall, which is divided into seven tall niches decorated with period paintings along various themes: there's the botanical, with an attempt to portray the Garden of Eden; the stars and other Islamic *girikh*, or geometric configurations; the cosmic symbols of Zoroastrianism, which was practised throughout the region before the arrival of Islam in the eighth century; and, from the 1930s on, the star of David and Hebrew inscriptions. The floors are covered with 20th-century Kazakh rugs and an 18th-century Tabriz. All around are benches, where buyers can sip tea while listening to the theatrical sales pitch, delivered at home to special customers. Akbar sits cross-legged among a woolly mass of Bukhara carpets in muted tones brought up from the cellars. The traditional red rugs we typically call Persian feel like distant – and poor – relations alongside these examples. Akbar points to photos of his grandfather with his rugs in Marseille, along with the astrakhan furs once so popular with chic European ladies. Across the room, his wife gracefully unfurls some joyous suzanis, the history and technique behind which she used to teach at university.

Originally from Central Asia and specifically Uzbekistan, suzanis arrived in Europe in the 18th century when the emir of Bukhara revived the practice of silkworm breeding. (Although, if certain travellers' tales are to be believed, they existed there long before that.) Each family had its own cocoons, because it was considered unwise to allow others to extract the thread. Initially, these fabrics were part of the trousseau and used as tablecloths, curtains or wall hangings. Made of cotton or silk, suzanis are best known for their chain-stitch embroidery, depicting plant, bird and fish motifs, along with Zoroastrian suns or Indian *boteh* teardrops. We might find a pepper, symbol of strength and heat; a poppy to represent happiness; a tulip for Turkey; or a pomegranate to represent fertility. The fabric speaks its own language.

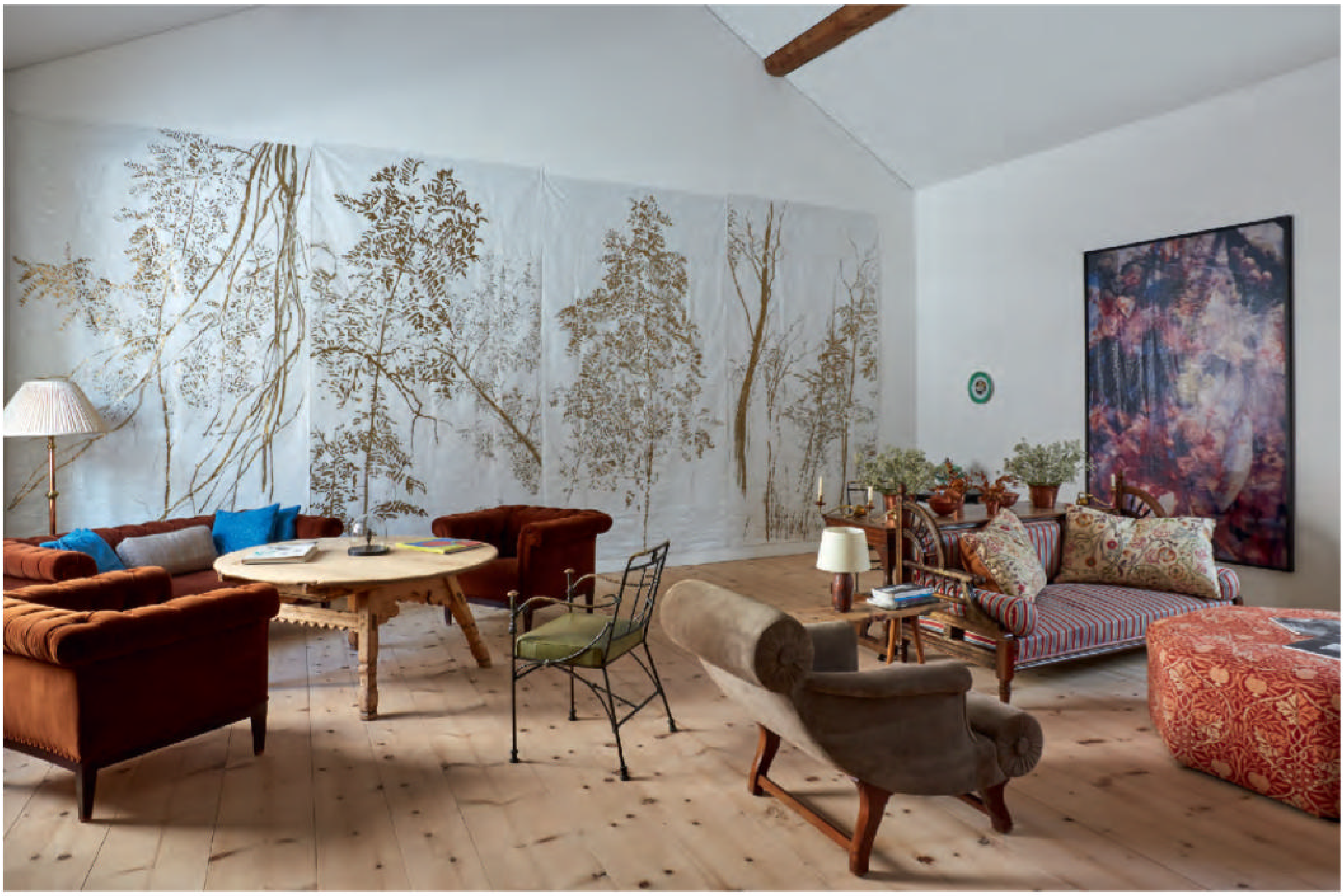
Off the main building is a more intimate room of similar décor. The Akbars relax here, nap, take tea and play with the grandchildren. The space changes when they roll out their *kourpatchas* (mattresses), blankets and quilts, which represent part of their trousseau and reflect the household's prestige. Sometimes they will use one of these to cover a table, sitting cross-legged under the cloth, in the way the Japanese assemble around a *kotatsu*.

Meeting the Akbars is like stepping into a bygone era of Central Asian trading: money, without doubt, is what makes the world go around. ('It's not the price of a camel, nor the price of a horse, but maybe the price of a sheep' goes a local saying of universal application.) At 21 years old, while studying in Moscow, Akbar spent five months' worth of his allowance on a piece of Chinese porcelain. He continues to plough what he earns into antiques, his great passion. When his grandmother died, he was shocked to see one of her 'old rags' sell for a high price and, realising he had lost something of his roots, rushed to acquire a near-identical piece, almost ruining himself in the process. Recently, he paid a dizzying sum for a rare suzani from Israel, which he recognised by its cockerel crests on a purple ground. He had in fact sold the piece 15 years earlier. Highly knowledgeable and interesting, Akbar is also a consummate raconteur. He does not hold back when it comes to storytelling. It's just as well that is the only thing for which he does not charge ⊛ *Akbar House, Bakhowuddin Nakshbandi St, Lyab-i-Hauz, Bukhara. Visit akbargallery.wixsite.com. An exhibition of treasures from Uzbekistan, 'On the Roads of Samarkand', runs at the Institut du Monde Arabe, 1 Rue des Fossés Saint-Bernard, 75005 Paris (imarabe.org), until 4 June*

The golden roped edging surrounding this niche in the antechamber is a symbol of wisdom – one cleverly echoed in the painted frame around the stylised vase and flowers within. Just visible at the top of the photograph are the intricate 'muqarnas' encircling the room

PEAK FLOW

The art world has been flocking to the eastern Alps, as ritzy new galleries are springing up in its monasteries and castles. Off-piste, in a quieter corner of the Engadin valley, dealer Aroldo 'Dino' Zevi has joined the circus in a modest way, exhibiting works alongside his traditional Swiss farmhouse. At home, the mix of scarce antique Romansh furniture with botanical photographs and Cindy Shermans hits the heights of chalet chic, reckons Robin Muir. Photography: Oberto Gili



Sweeping towards Switzerland's southeasterly point, the Engadin valley traces a fault line through the eastern Alps, shadowing the course of the river En. The region divides itself into two sections: the Upper Engadin, flatter and wider, and its lower counterpart, narrower, steeper and more remote. Knots of small villages with their handfuls of mountainside dwellings dot the landscape.

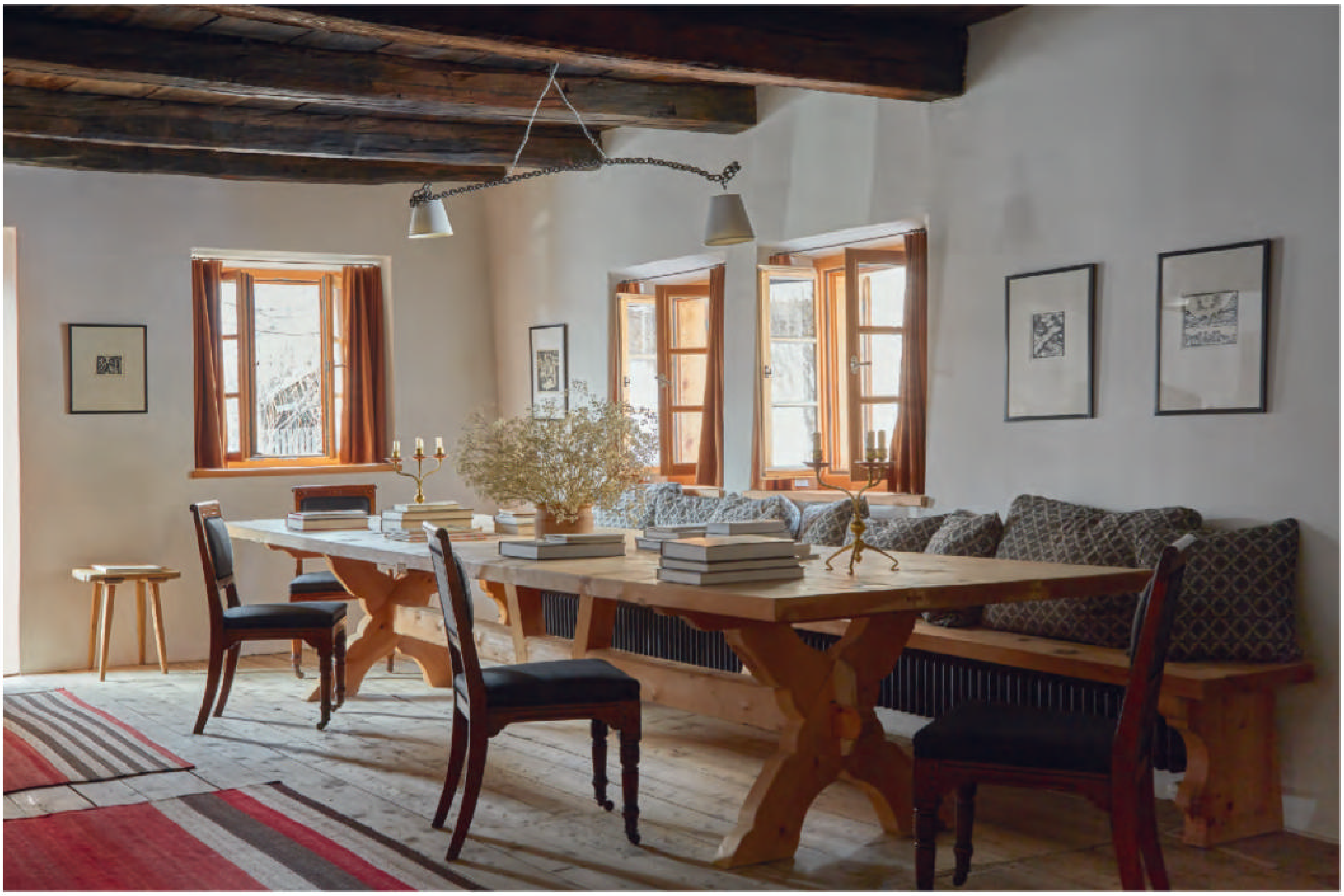
The flash point of the Upper Engadin is St Moritz, gleaming diamond of the Alps, polished for decades by an international beau monde. Promoting itself since the 1930s as 'Top of the World', now by some strange alchemy the town – and by extension both Engadins – has become a focus of art-world scrutiny, a major jumping-off point on the transglobal merry-go-round. Hauser & Wirth's alpine garrison is here; at nearby Zuoz in a labyrinthine basement the Gallery Monica de Cardenas; downstream towards the Lower Engadin in a former monastery and brewery, the cavernous Muzeum Susch; and then in Scuol, Tarasp, an 11th-century castle overseen by eccentric Engadin-born artist/entrepreneur Not Vital. 'It just happened,' says Aroldo 'Dino' Zevi, who has watched it all unfold from the tiny village of S-chanf, where he has a home and a gallery. The Milan-born art dealer and collector, discreet and courteous, has been coming here for many years, his family for generations. 'I must have 50 cousins spread out around here,' he reckons, 'some with grand houses, some, like me, less so.'

S-chanf is the most unspoilt of these absurdly scenic alpine enclaves. The main street retains a modest convenience store but is otherwise untouched. His own property, a minorly converted Engadin farmhouse when acquired in 2007, was something of a wreck. Such homesteads tend towards a familiar configuration, and they can no longer be tampered with: a main house with a barn attached. This layout, declares Zevi, quoting Bernard Rudofsky, 'is the best example of architecture without architects. Everything is functional.'

Into a cavernous basement with its own gated entrance livestock was once herded, creating enough heat to warm the entire building. Now, instead of hooves, the small pitted cobblestones resound to hiking and ski boots. At ground level the farmer's cart would offload hay through a separate entrance into the main space, now the hallway, and then take it further into the lofty barn at the end. In the hall, historically a gathering spot, Zevi has placed a table and not much else. Off it lie three compact rooms: one the wood-panelled family room, the *stuva*, which Zevi uses as his study. Traditionally one of the smaller rooms of the house, Zevi explains how 'all the locals go in there, even if there are ten of them. Something in their DNA tells them the barn is *not* a room for sitting in.'

Next to that is a little pantry and the family's kitchen. Beyond, the house opens up into a vast double-height room, once the barn, now a sitting room. It is clearly arranged for entertaining, though 'we do very little', Zevi confesses. Upstairs – the

Previous pages, left: cobblestones descend to a basement that once housed livestock. Right: the sitting room is dominated by Stefano Arienti's four-part stencilled wall hanging. This page: a Cindy Sherman work overlooks furniture by Diego Giacometti, Adolf Loos and EW Godwin. A Robert Kime ottoman is covered in a vintage William Morris fabric



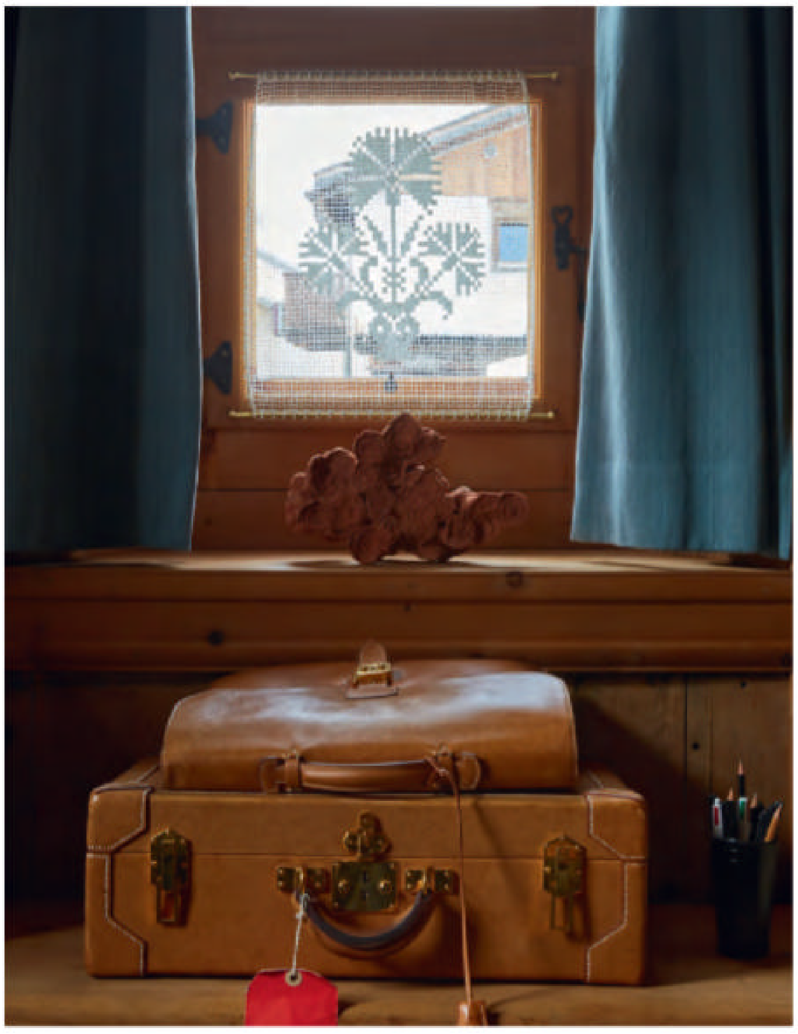
staircase is tight – the roof has been almost imperceptibly raised to make out of several small spaces a comfortable large bedroom and dressing room, bathroom and a further, smaller bedroom. 'The house had been chopped up and divided. The barn, though attached, functioned as a separate, independent house with four bedrooms, so being a very bad businessman, I reduced a four-bedroom house into one empty room, but it's very pleasant…'

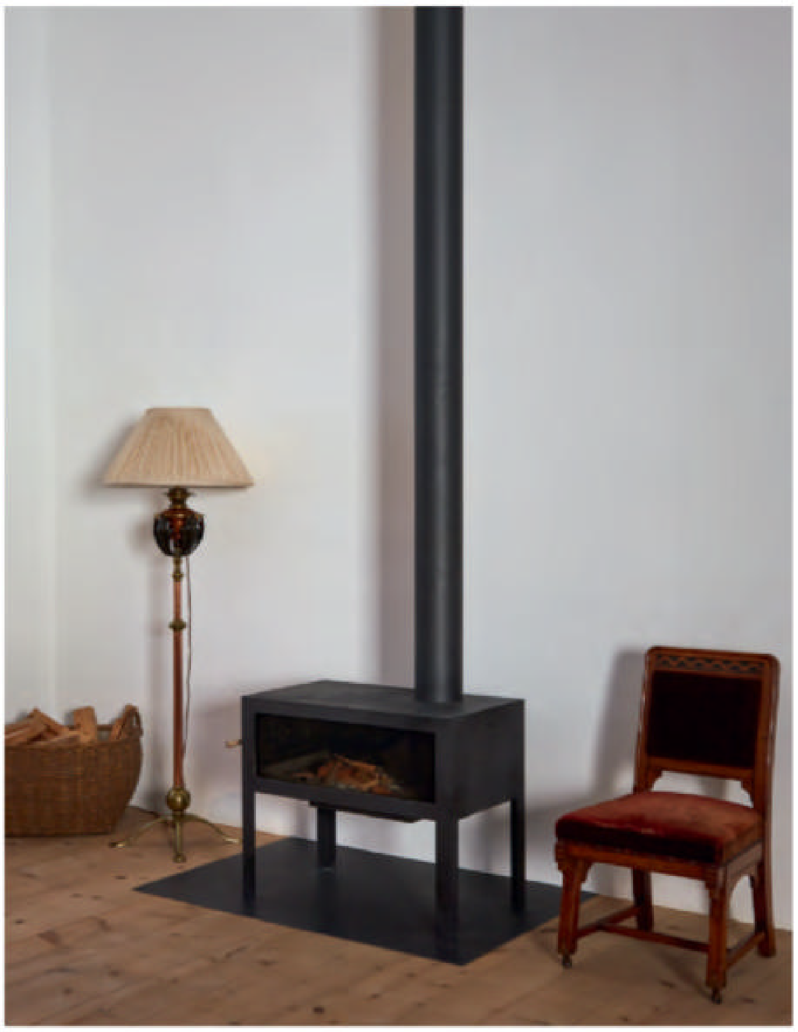
In fact, Zevi has brought it all back as near to its original state as is practical (there is, for example, a more conducive heating system). This sensibility extends to the furnishings. Where possible, these are 16th-, 17th- and 18th-century Romansh, locally made and exceptionally scarce. Sourcing the right pieces (and avoiding the pitfalls of ersatz alpine style) took a long time; in such a sparsely populated region, a limited supply was all but preordained. Clearly, you must talk to long-established local families, who might know someone who knows someone else who might still have something… Zevi has complemented whatever he could find with Aesthetic-movement masterpieces, chiefly by Webb, Godwin, Bevan and William Morris (he claims enthusiast status, but is clearly an out-and-out expert) and more modern pieces from Adolf Loos, Isamu Noguchi and Diego Giacometti. More modern yet: artworks by Maureen Gallace and Cindy Sherman and, in the sitting room, a significant four-part stencilled wall hanging by Italian conceptualist Stefano Arienti, whose texture is what Zevi describes as 'a bit like that plastic that covers scaffolding'. In almost every room are richly toned plant and flower photographs, mid-19th-century master-prints by Adolphe Braun, the subject, it turns out, of his gallery's winter display (the adjacent 107 S-chanf mounts two exhibitions a year).

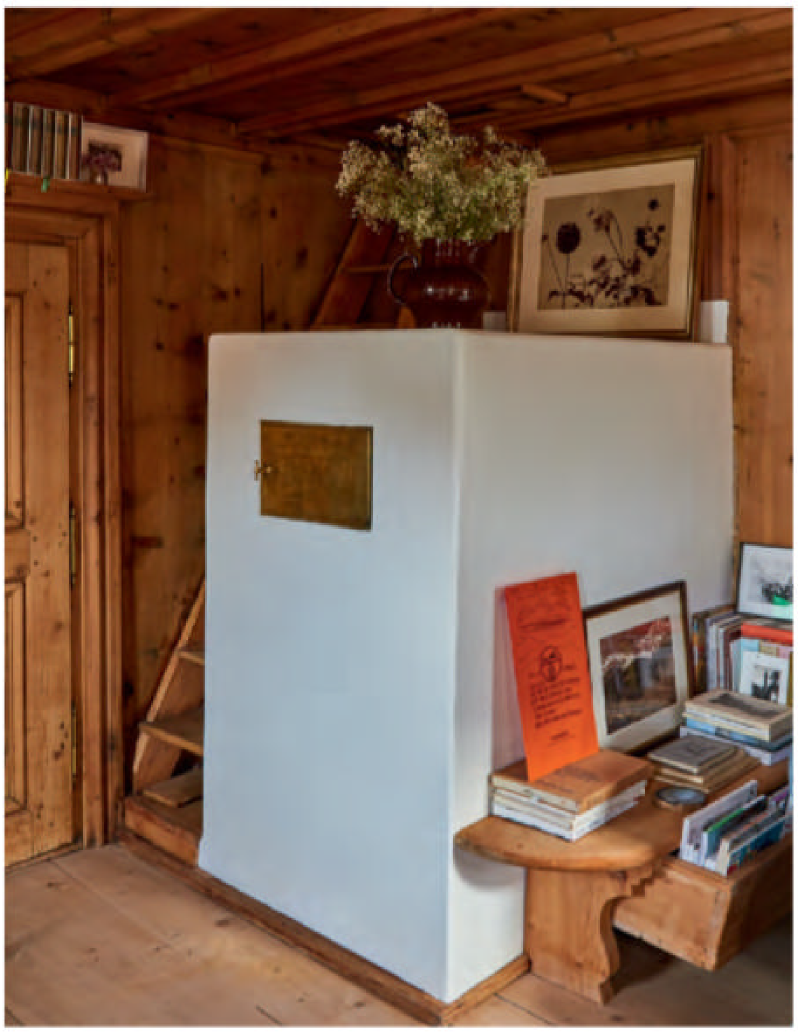
Both houses open on to a garden. There, where once had been an unsightly shed/garage, is now a small 'cube house', entirely in keeping with the surroundings and designed by Tokyo-based architects TNA, brought over especially by Zevi because 'they are so good at small-scale buildings'. It wants to be a guest-house and may well be so, but Zevi, the most agreeable of men, cannot, I sense, quite bring himself to say that he'd rather not have guests in there. As the idea of a 'mock' Engadin structure was clearly not on the cards, the windows can be more generous than those of the main house. These are admittedly on the small side but, ever practical in their hillside homes, the Engadins were more concerned about protection from the elements than the view.

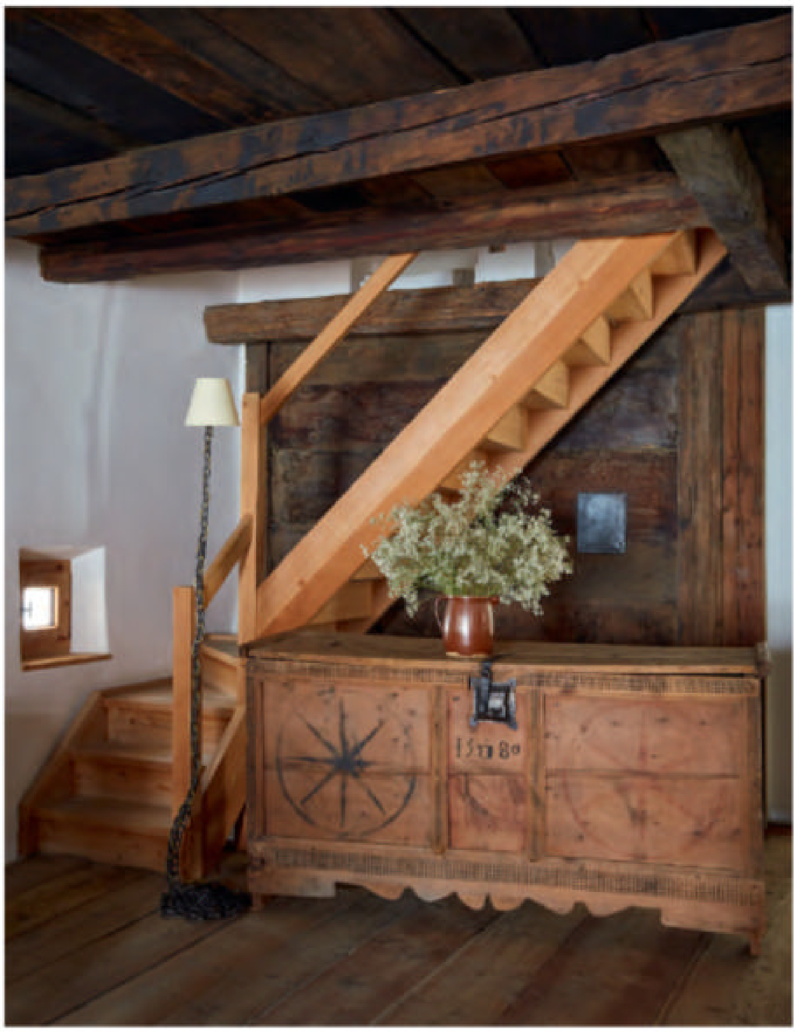
There is no escaping it, the scenery is rapturous: mountains, lakes, azure skies – and houses – almost like a child's drawing of how a bucolic paradise should be. As Zevi puts it: 'My mother always found a way to get me out of school, by convincing the friendly GP that I had a *terrible* cough that just would *not* go away and the *very best* thing to do was to go up to the Engadin…' ⊛ *107 S-chanf, 107 Bügl Suot, 7525 S-chanf, Switzerland (107s-chanf.com)*

In the kitchen/dining room, a Franz West lamp hangs over the monumental trestle table. The two paintings furthest away are by Swiss painter Giovanni Giacometti (father of Diego and Alberto). The small wood-framed windows – they are even littler upstairs – suggest that when the house was built retaining heat was prioritised over showcasing views

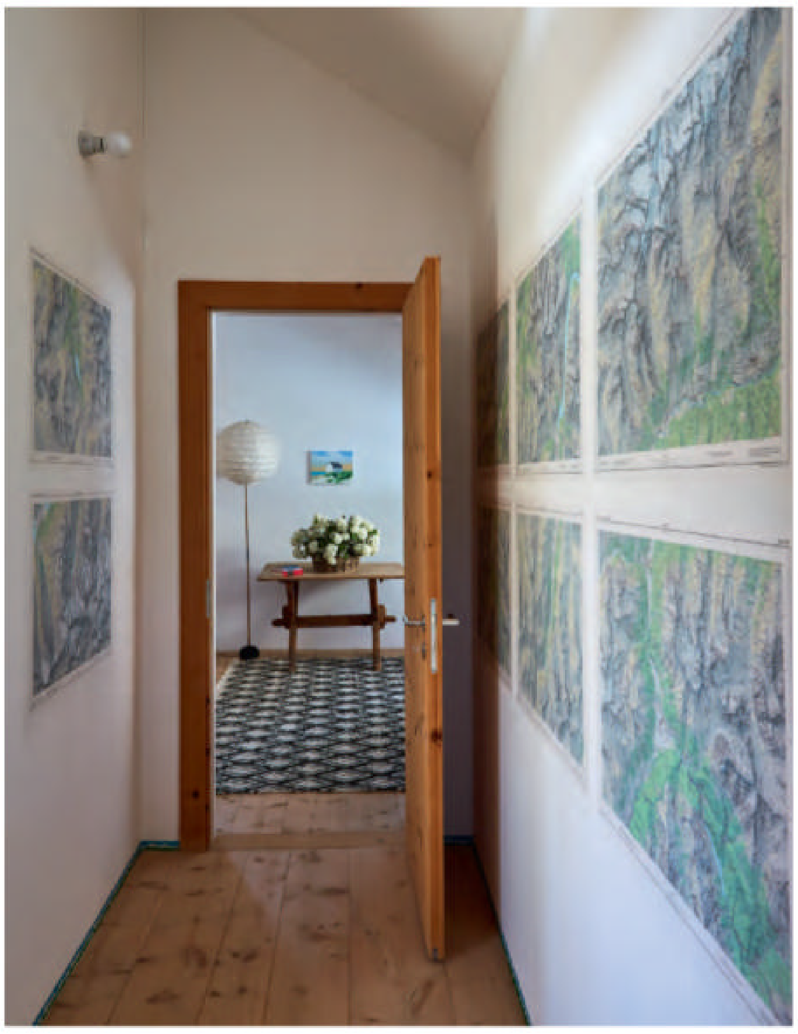


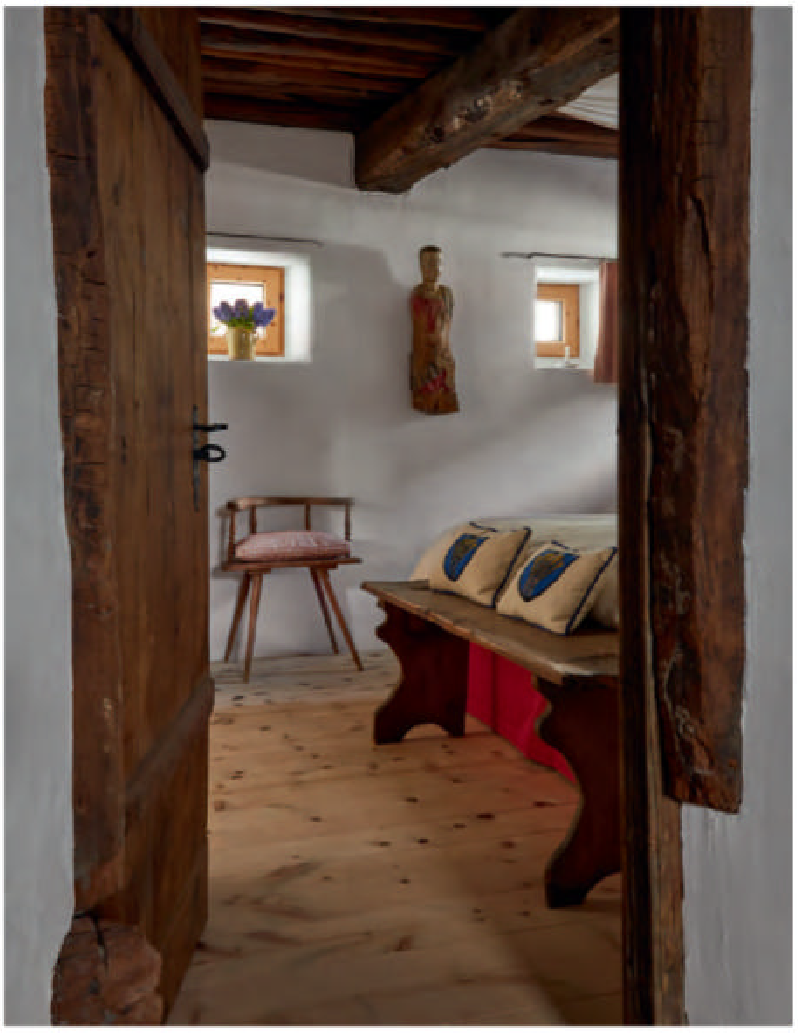


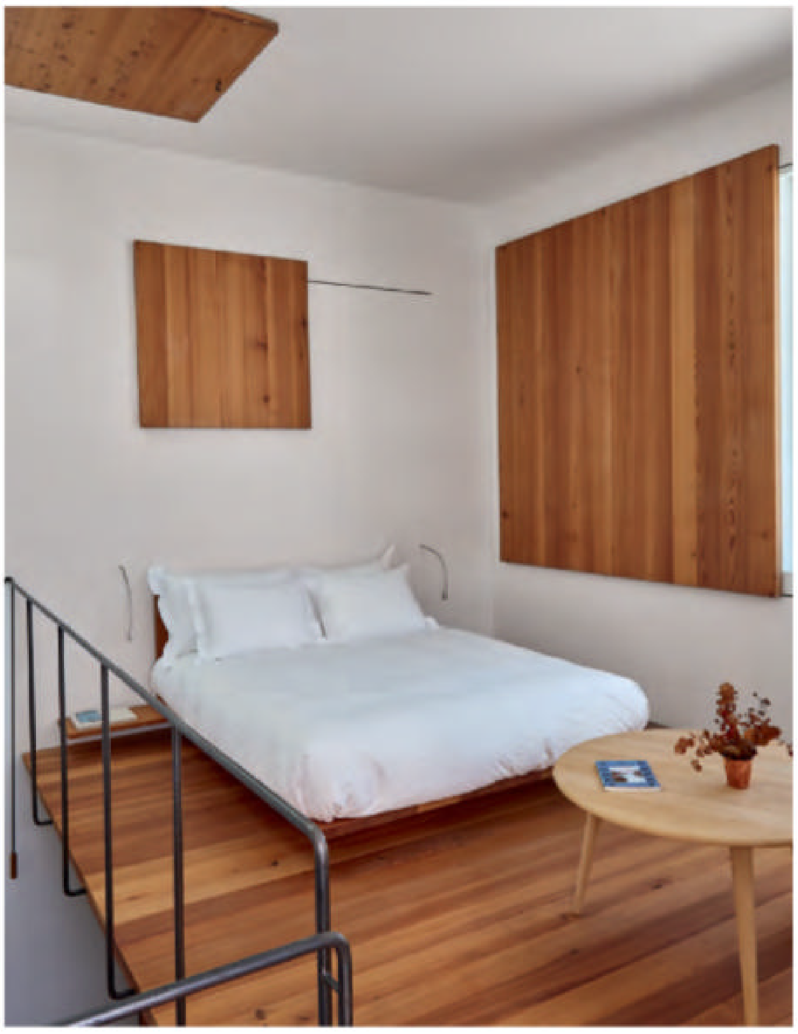




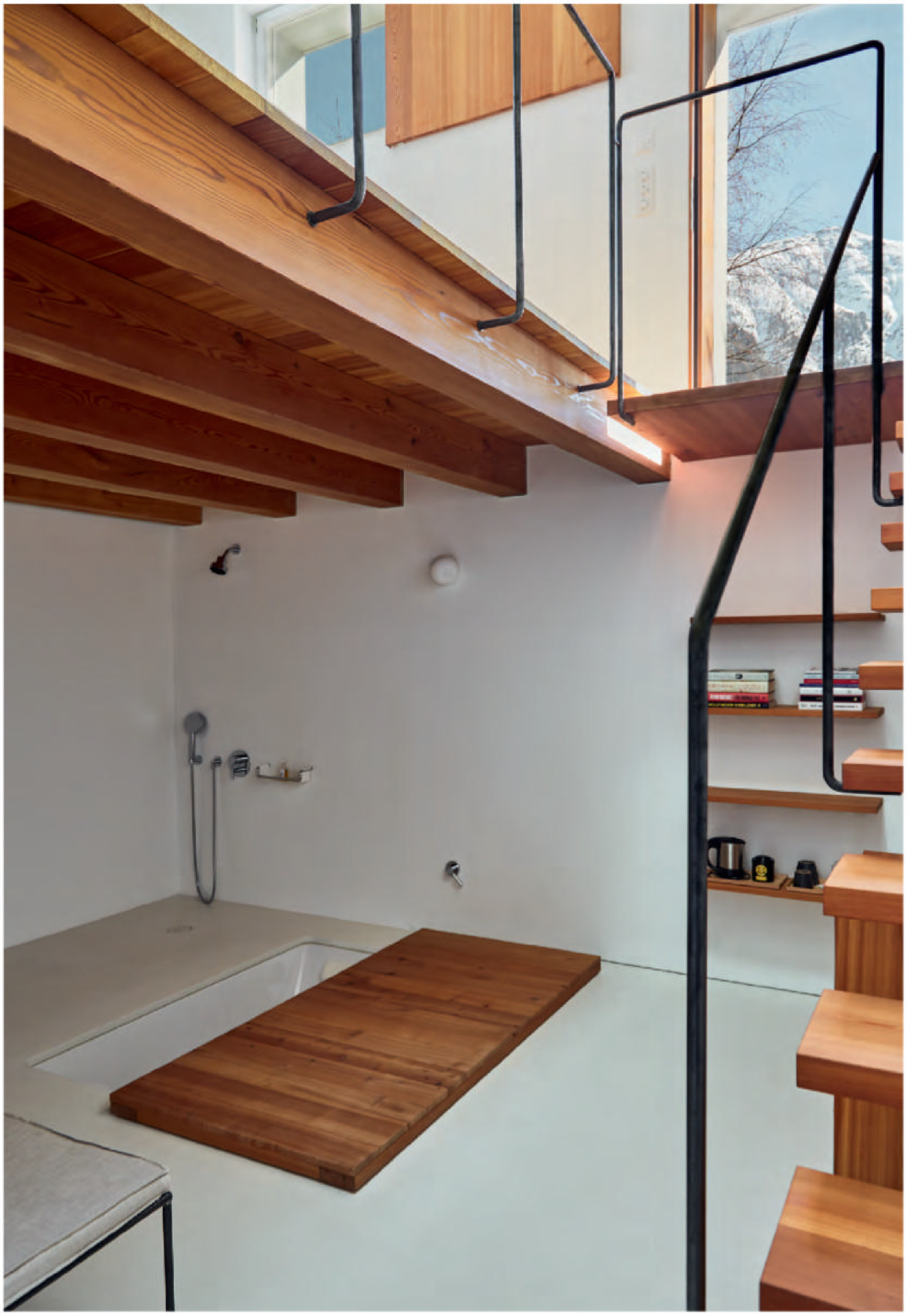
Opposite: an Alfred Waterhouse desk faces a Fortuny cushion on an EW Godwin chair. This page, clockwise from top left: curtains in Le Manach fabric frame some primitive Swiss lacework; a WAS Benson lamp and a Bruce Talbert chair flank a Japanese woodburner; in the hall, visitors are greeted by a 16th-century trunk in the local vernacular tucked under a narrow staircase; in the 'stuva', an Adolphe Braun photograph sits on a typically Engadin stove, fed from the kitchen



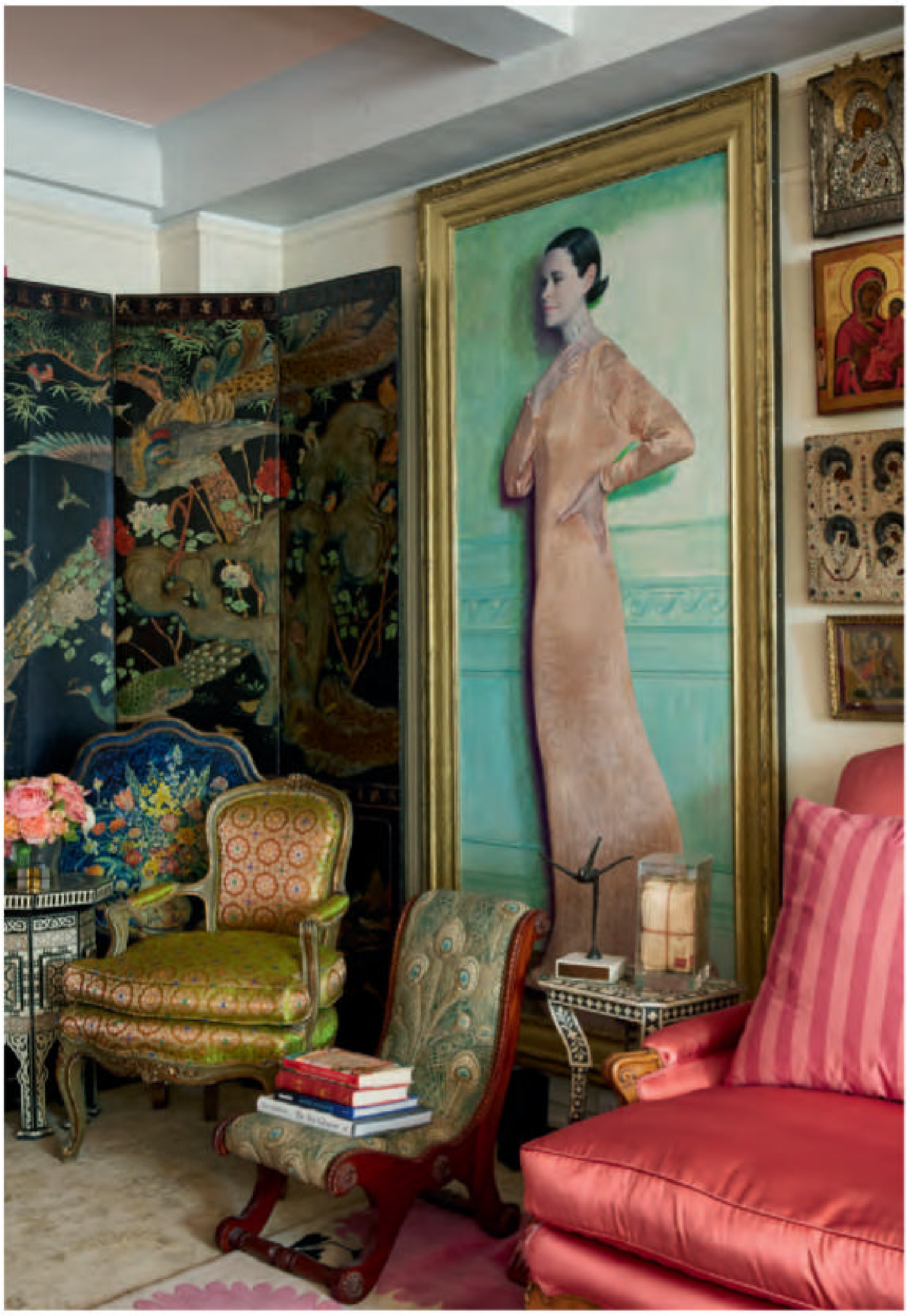




Top left: upstairs, alpine relief maps orienteer one through to a bedroom containing a little Maureen Gallace painting and a Noguchi floor lamp. Top right: seen through the original Medieval door frame is the main bedroom, the oldest part of the house, featuring an 18th-century Swiss bench whose tapestry cushions sport the village's coat-of-arms



Opposite, bottom left: an alpine hiking capsule kit hangs alongside another 16th-century cupboard from the Romansh-speaking culture. Bottom right: in the guest house, designed by TNA Architects, Tokyo, one enters into a mezzanine bedroom with electric shutters. This page: below ground, a thoughtfully designed bathroom fills the entire downstairs area



GLORIA IN EXCELSIS

Author, actor, fashion designer, artist… Gloria Vanderbilt hit the heights in many fields of endeavour, but latterly she focused her creative energies on her home and studio in Manhattan. Here, amid painted chimney pieces, collaged royalty and boxed assemblages – all done by her own fair hand – the heiress would restlessly redecorate and rearrange her mementoes. In a series of vignettes, her son Anderson Cooper picks out the stuff of a long and storied life. Photography: Annie Schlechter

Spectrum
NINTH STREET WOMEN
SHEILA HICKS
THE NATURE OF HOME
THE ANATOMY

My mom, Gloria Vanderbilt, lived many different lives, in many different rooms, but these spaces were her last; a two-bedroom apartment on the first floor of a quiet building in a quiet cul-de-sac in Manhattan, with another two-bed apartment just below it, where she'd paint and write. She was 95 when she died in 2019 and had lived in grand penthouses, town houses, hotel suites, beach houses and country estates. But these apartments are where she chose to burrow in, living and working in them for the last 23 years of her life. She'd never stayed in one place for so long.

My mom cared deeply about the spaces she inhabited. She thought about them, worked on them, loved them, grew dissatisfied with them and changed them often, with a passionate intensity perhaps only readers of *WoI*, her favourite magazine, can fully appreciate. It was by no means a hobby or a passing fancy. It wasn't something to be left to others. The rooms she created weren't just a refuge. They were an essential part of who she was.

She wasn't a fussy collector of one style of furniture or of a particular artist's work. She'd lived with many of the same objects and furniture for decades, moving them from place to place. The only provenance that mattered to her was personal. Everything was infused with memory, meaning and mystery. Her rooms revealed secrets and stories about her that were as intimately autobiographical as any memoir she ever wrote.

Previous pages: If you were visiting my mom early one evening, you'd likely find her in her living room, ensconced, barefoot, on one of two sofas. A few logs might be burning in the fireplace, one of four in these apartments that she painted herself, but the scent in the air – notes of pine, cedar, lavender, the smells of my childhood – was from the dark green Rigaud candle lit on the silver Max Kuehne table. There'd be music playing in another room – Billie Holiday, Peggy Lee, Laurie Anderson perhaps. Her tastes were wide-ranging.

Wherever you happened to be standing or sitting, my mom had planned what she wanted you to see. No matter the angle of your repose, something beautiful and intriguing would be available to gaze upon.

Two large portraits flanked the living-room hearth. To the right was a stunning Dana Pond painting of Mom's mother, Gloria Morgan Vanderbilt, who posed for it while on her honeymoon in Paris in the early 1920s. The frame is by the House of Heydenryk, a 170-year-old company my mom used for decades for all her paintings. Around it there was a Victorian lamp, a small painting by my mom, and, on the other side of the portrait, a painting by her cousin, Gerta Conner, granddaughter of Gertrude Vanderbilt Whitney, as well as an ever-changing assortment of other objects, framed letters and drawings by friends. The small sculpture on the green table is by the mother of her friend Richard Avedon. I bought it for her from the photographer's estate, along with a painting of hers he had bought in the 1950s.

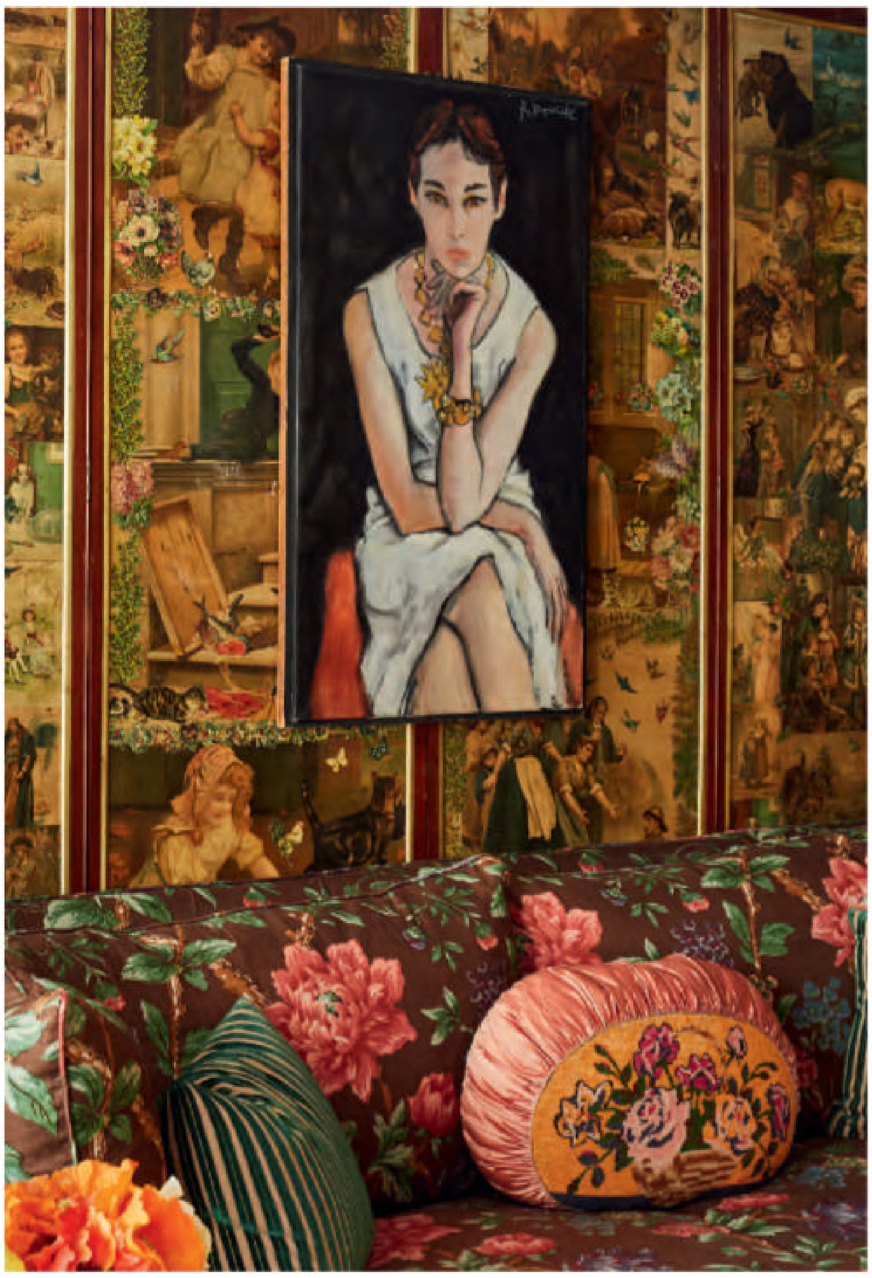
On the other side of the fireplace, there was a large portrait of my mom by Aaron Shikler. It was painted in the mid-1980s. Though Gloria loved it, my brother and I were never very fond of it. It is beautifully executed, but we thought it was a portrait of her public persona, not the person she actually was. Interestingly, years later, Shikler and my mom dated, and he surprised her with a small portrait he painted of her reclining on a sofa. It captures her perfectly and hangs in my house today.

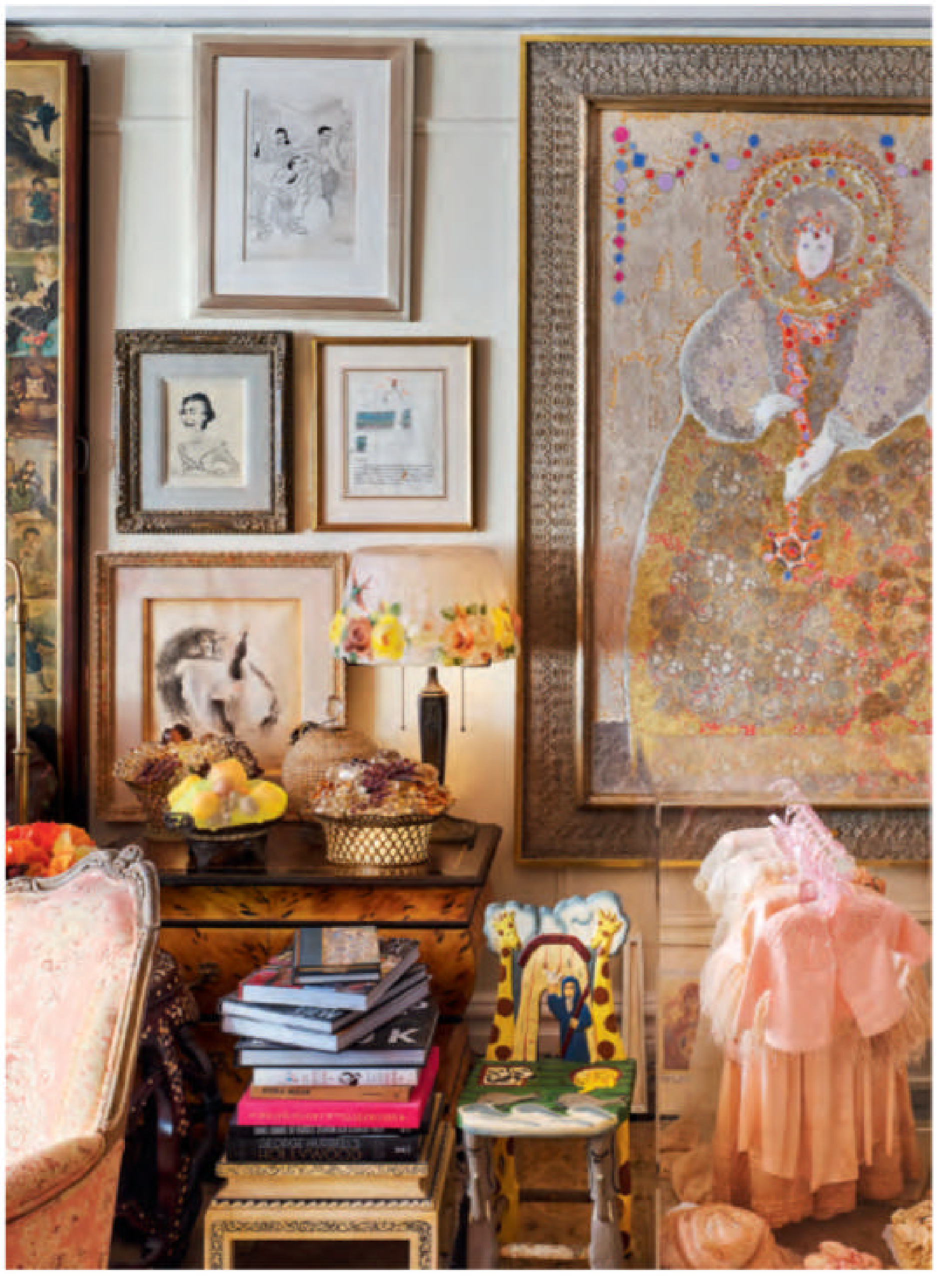
On a small Syrian bone-inlay table just in front of the Shikler, there was a stack of old letters bound with twine in a small plexiglass box. It was one of my mom's 'Dream Boxes', a series of assemblages she made years back. This was my favourite. She'd found the letters at a flea market and liked to imagine what secrets they contained. Was it the correspondence of young lovers separated by misfortune? The returned letters of a spurned suitor? What had happened to the writer and the recipient? She could have cut the twine and discovered whatever mysteries the letters contained, but what would be the fun in that? So she kept them tightly bound and on display.

Opposite: When you opened the front door of the first-floor apartment, it was like lifting the lid of a jewel box. She'd mirrored both sides of the entrance hall and hung paintings and collages on top of the mirrors. The effect on stepping inside was delightfully disorientating. You found yourself in a kaleidoscope of colours and reflected light from sconces and chandeliers. The wooden floor was painted a shiny black; the ceiling and remaining walls a shocking pink. Your eyes would settle on a pastel painting by Miguel Covarrubias, a Mexican artist best known in the USA for his cover illustrations for the *New Yorker* and *Vanity Fair*. It's a portrait of Cathleen Vanderbilt, my mother's half-sister, whom she only got to know briefly before she died in Cuba in 1944 at the age of 40. Cathleen is wearing a blue turban and fur coat, cherubs flying around her elongated head and eyes. Stylised certainly, but not as much as you might think. The Vanderbilts were known for their distinctive, heavily lidded eyes.

Reflected in the mirror behind the Covarrubias on the opposite mirrored wall, you can glimpse a collage my mom made in the 1970s. Beneath it, on a thin table, is a box she made out of seashells, as well as small busts by Zita Davisson of my brother Carter and me as children.

CARTER V. COOPER
Kathy Ruttenberg
Kathy Ruttenberg





Opposite: It may appear that these rooms have been this way for ever, but that is just how my mom wanted them to look and feel. In truth, they were forever changing. I think the dining room troubled my mom the most. It's certainly the space she reinvented most frequently. Frankly, I lost count. Most recently, on the dining-room fireplace (visible on the previous spread), she'd written lines from a poem by Lee Wilson Dodd just below the mantelpiece. 'Much that I sought, I could not find. Much that I found, I could not bind. Much that I bound, I could not free. That which I freed returned to me.'

There was much my mom sought and found in the rooms she created, but much she couldn't find as well. They gave her comfort and pleasure, endless inspiration, but they never satisfied her for long.

'I try to create order and stability round me,' she told me in an email correspondence we turned into a book called *The Rainbow Comes and Goes*; 'but it never gets near where the trouble really is. I design a room and I'm enchanted with the changes for a while, but then I think, "No, no, this isn't right at all; it has to be another way." I just hung mirrors on one entire wall of my bedroom. I loved the look at first. It had a magical Alice Through the Looking-Glass ambience. "Perfect," I thought. Now it just seems like a wall of mirrors.'

She had encountered a Welsh word – *hiraeth* – that had great significance for her. It has no direct translation, but one definition she liked was 'a homesickness for a home to which you cannot return, a home which maybe never was; the nostalgia, the yearning, the grief for the lost places of your past.' I think that explains a lot about my mom and the rooms she created. She felt that *hiraeth* all her life.

Above left: On one wall of her living room, behind a sofa, across from the fireplace, she'd hung a Victorian découpage screen and then on to that a portrait of her, one of several painted by her friend René Bouché, who worked for *Vogue* for many years. There were always layers in her rooms. Layers upon layers.

Above right: On the same wall, she placed a large collage portrait of Elizabeth I, part of a series she had done in the late 1960s. This one is made out of gingham fabric, silver lace, paint, scraps of tin foil and paper. For an exhibition of the series, she even created a costume with Adolfo inspired by one of the collages.

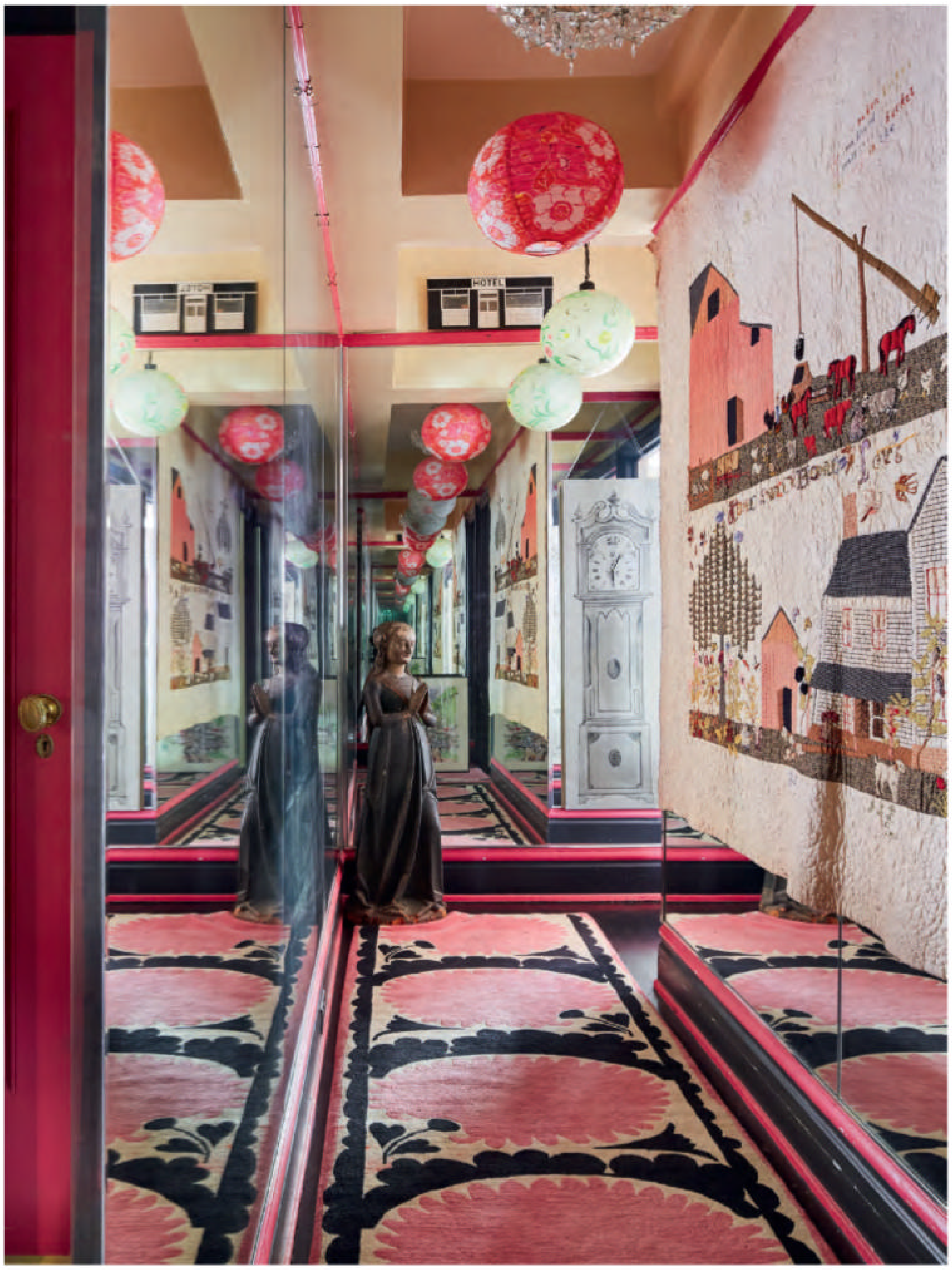
Beneath the Virgin Queen, in another of her 'Dream Boxes', hung delicate pink clothing she wore as a toddler, not long after her father, Reginald Vanderbilt, drank himself to death. It was the first in a series of tumultuous events in her childhood that ultimately led in 1934 to the so-called 'trial of the century', a widely publicised custody battle between her widowed mother and her father's sister, Gertrude Vanderbilt Whitney.

These pages: Whenever she made significant changes in these two bedrooms, or any rooms for that matter, she would call me or a friend of hers such as the designer Matthew Patrick Smyth, with whom she had sometimes collaborated. Breathless with excitement, she would say: 'You have to come over and see what I've done!' She had an almost childlike enthusiasm about the creative process. It was infectious.

When she painted the fireplace in the bedroom, writing a quote from Einstein on it about the nature of time, and lining the hearth with mirrors, she insisted I come over to see it before the paint was even dry. 'Close your eyes,' she said when I arrived and took me by the hand to place me where she wanted me to stand to get the full effect. 'It's fantastic, Mom,' I said, and it was. It always was. There was no-one quite like her.

Visiting these rooms after her death was sad, of course, but also deeply comforting. She was still so present in them, so alive in them. It's why it took me two years before I could even consider letting them go. Wendy Goodman, a good friend of hers with whom she'd worked on a photo book, *The World of Gloria Vanderbilt*, reminded me that my mom would have likely already changed these rooms by then. She would have transformed them into something else entirely. My mom filled her rooms with personal history, but she wasn't entombed by them, and neither should I be.

The distance between past, present and future is only an illusion however persistent.
Time comes from the future which does not yet exist, into the present, which has no duration, and goes into the past which has ceased to exist.
S. LUCIA



Opposite, top: A paint-stained dust sheet covered the floor in her studio. A benign bust of her father watched her work. Everything was personal, and everything a canvas. It wasn't just the fireplaces she hand-painted.

Bottom: In her studio, she transformed two bathrooms as well, covering the white tiles with the names of friends and loved ones, places she'd been and words that were important to her.

This page: Elsewhere, she transformed a narrow hall with mirrors and an antique quilt. There were dozens of them stacked in her closets, along with a box of Fortuny gowns. One of the first memories I have is of lying on the floor of a bedroom she famously created entirely out of patchwork quilts. It was in a beautiful town house we lived in on East 67th Street in New York in the late 1960s and early 70s. The floor, the ceiling, the walls, the drapery – it was all cut-up quilts. Horst, who photographed that room for *Vogue*, called it 'Catherine the Great's idea of a dacha'.

There were no rules my mom followed in the rooms she lived in. There was only her imagination, her fantasy, her *hiraeth*. After she died, I found a note she'd written to herself and placed in a shagreen box on a shelf near her bed. It was a fragment of a line by TS Eliot – 'and the end of all our exploring will be to arrive where we started and know the place for the first time' ⊛

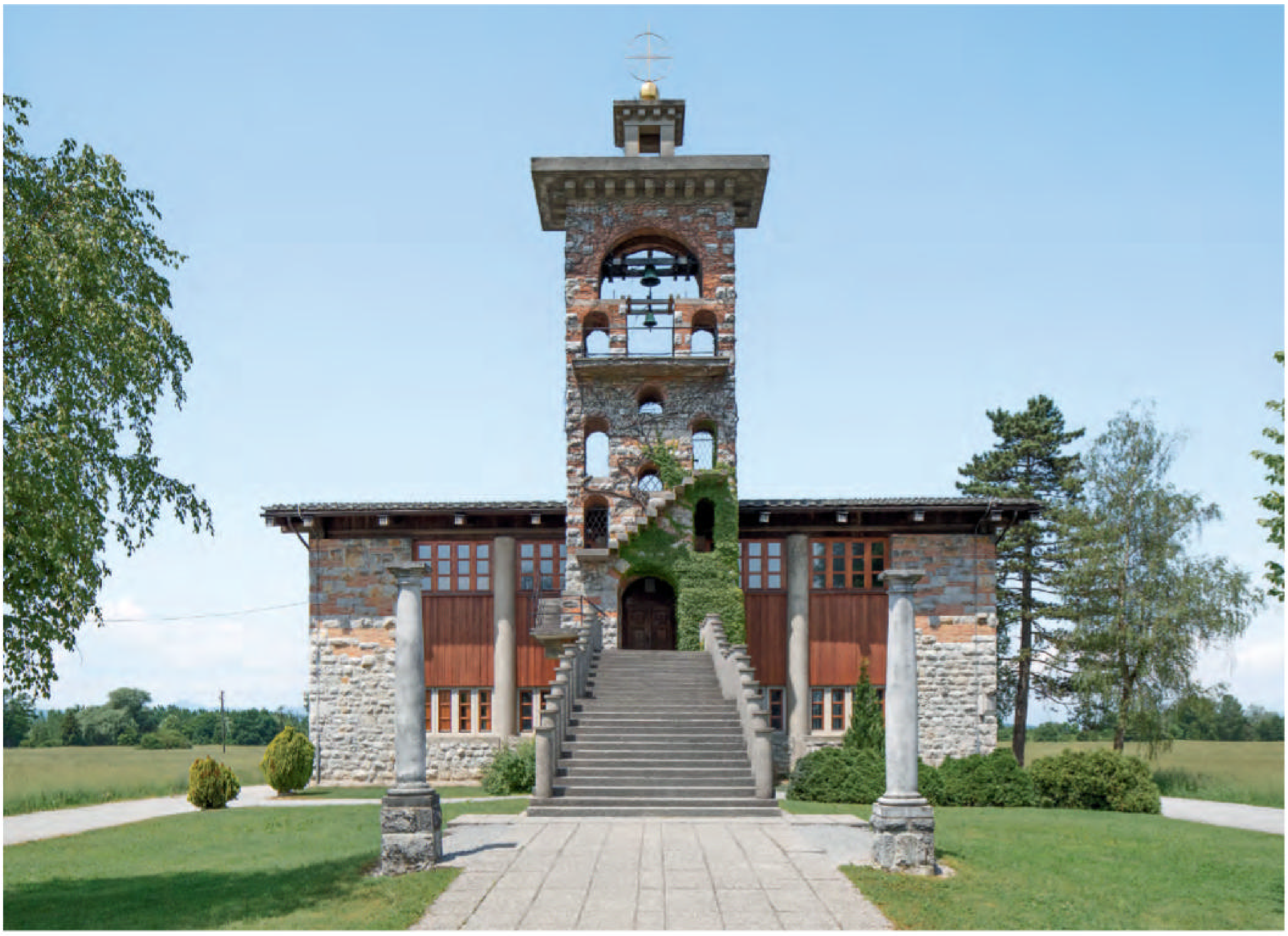
PILLAR OF THE COMMUNITY

The work of Slovenian architect Jože Plečnik in Ljubljana was always propped up by his love of columns. Deployed in a hybrid of Baroque and vernacular design, they made a decisive mark on the city's buildings – but so, too, did the public themselves. Often made with locals' labour, his projects might turn coffee grinders into chandeliers or sewage pipes into grand pillars. Touring his monuments, a theatrical church, a rubble-faced national library and his own sparse sanctuary, Jane Withers assesses the capital gains. Photography: Ana Skobe

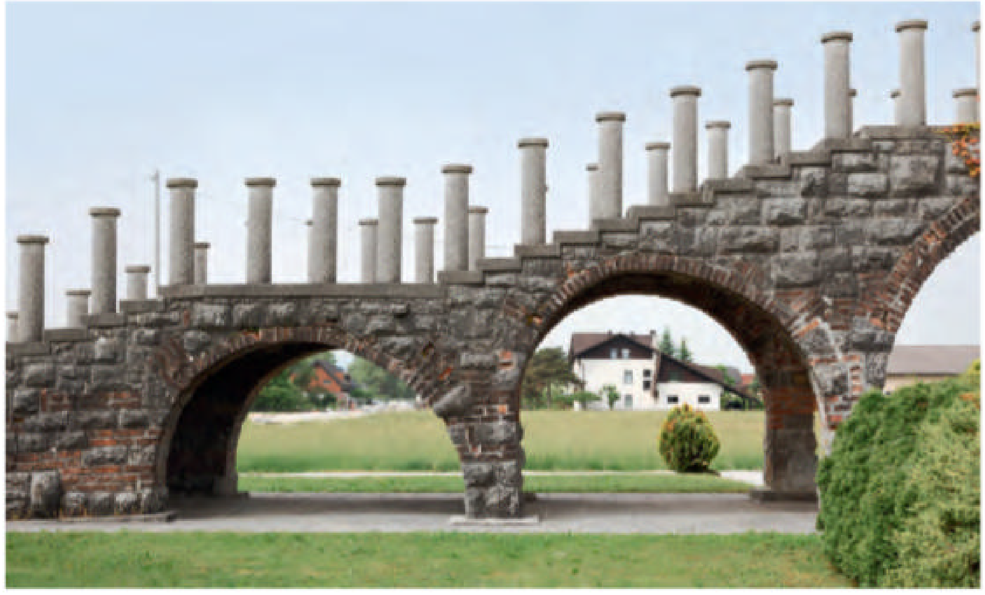
Silhouetted against the flatlands of Ljubljana's marshes, one of the poorest areas of the Slovenian capital, from a distance the church of St Michael (1937-40) looks like a muscular mash-up of Medieval and Brutalist. The open belfry and triumphal staircase fringed with a palisade of truncated columns pointing heavenwards give it a theatrical monumentality reminiscent of the ruins of Persepolis or Leptis Magna stranded in the sand. Except that these freestanding columns are in fact repurposed concrete sewage pipes. Jože Plečnik had a thing about columns. You could call it an obsession. He made endless idiosyncratic variations on the classical orders and used them as a supporting cast of eccentric characters to animate his buildings and urban interventions. Massive wooden trunks support a primitive temple; sober Doric centurions guard the ceremonial ascent to the National Library; a slender Ionic column bedecked with pendulous lamps like earrings gives an aura of flirty romance to steps beside the Ljubljana river.

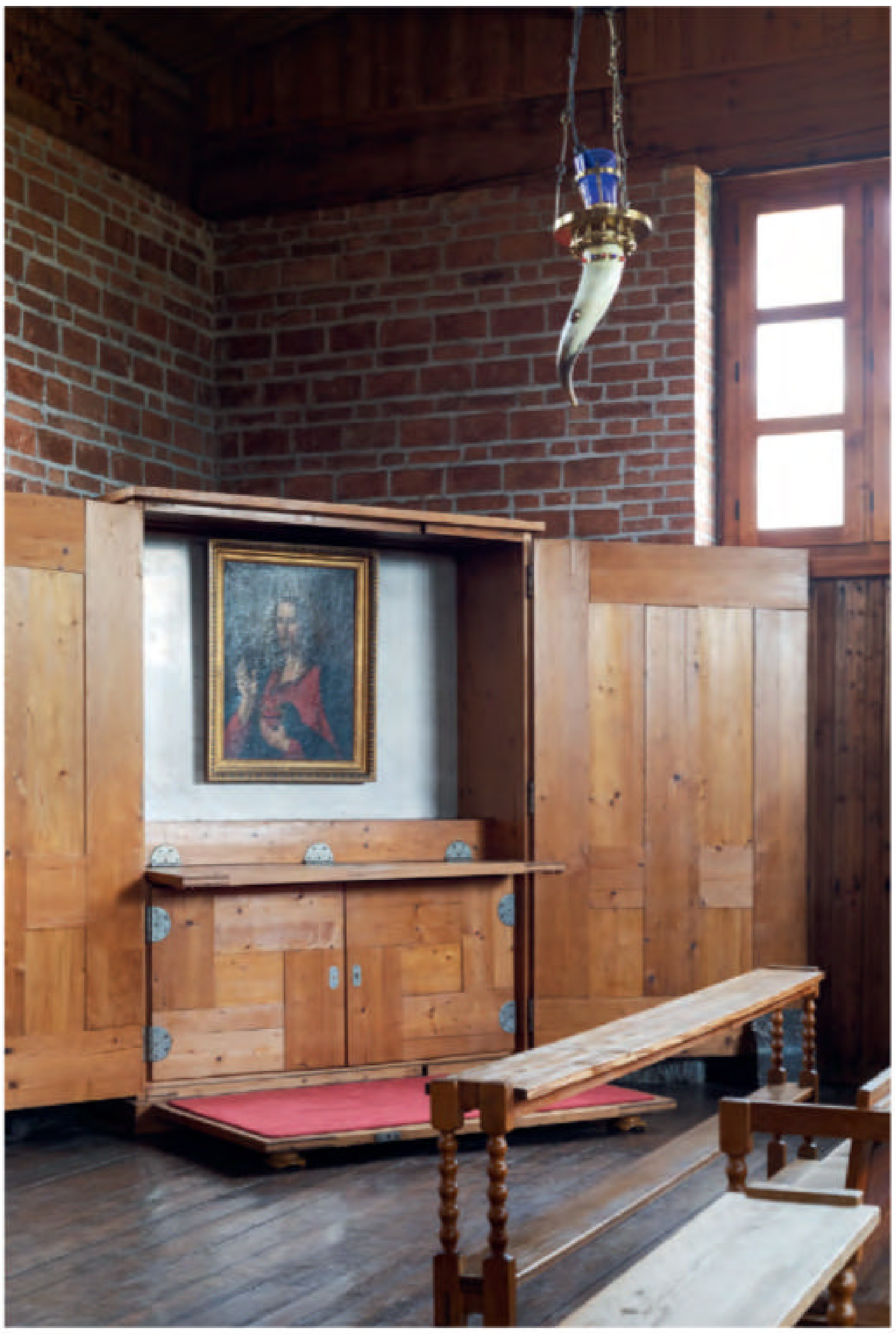
St Michael's interior is just as intriguing as its exterior. Plečnik devised the wide plan as a way of bringing the congregation closer to the priest. The expressive woodwork, reminiscent of both Shinto temples and the exaggerated joints of Slovenian farmhouses, was executed by local craftsmen, who also donated the wood. The four massive, patterned concrete pillars – more sewage pipes – were polished by locals over the winter months to prepare the smooth surface for painting. The sculptural chandeliers are assembled from readymade parts, including animal horns, drinking glasses, brass Turkish coffee grinders and other household items. An example of late Plečnik at his most original and resourceful, St Michael's church also reflects what we now call collective construction: Plečnik engaged his community in the creation of this low-cost place of worship, within which each timber and nail seems to embody their faith.

In the course of curating Slovenia's design biennial, BIO27, at the Museum of Architecture and Design, I've been fortunate enough to visit Ljubljana several times in the past 18 months – and have witnessed the growing spotlight on Plečnik. In July 2021, the city received the accolade of Unesco world heritage site for the architect's 'human-centred urban design', and 2022 saw a flurry of exhibitions to mark the 150th anniversary of his birth. All this comes after decades in the shade. The last international Plečnik exhibition of note was at the Centre Pompidou in 1986, dubbing him a precursor of Postmodernism. Plečnik's later decades – from his return from Prague to Ljubljana in 1921 to his death in 1957 – left an extraordinary mark



Previous page: the barn-like interior of St Michael's church was built in collaboration with craftsmen from the local community. Its monumental central pillars, repurposed from concrete sewage pipes, are typical of the scores of low-cost construction materials that Jože Plečnik derived from Ljubljana's detritus. This page, above: like many of the churches in Slovenia's Kras region, St Michael's has an open belfry. Riffing loosely on a muscular Medieval vernacular, its porous façade forms a theatrical silhouette against the flat marshland beyond. Below: the church's triumphal stone staircase, with its palisade of truncated columns – also made from sewage pipes – achieves the feel of Classical ruins. Opposite, left: the decorative elements in St Michael's proudly advertise the found objects that compose them – chief among them the elegant brass chandeliers, made from Turkish coffee grinders and glasses. Right: beneath a lamp fashioned from an animal horn, the altar – with all its rustic joinery – manages to evoke Japanese Shinto woodwork

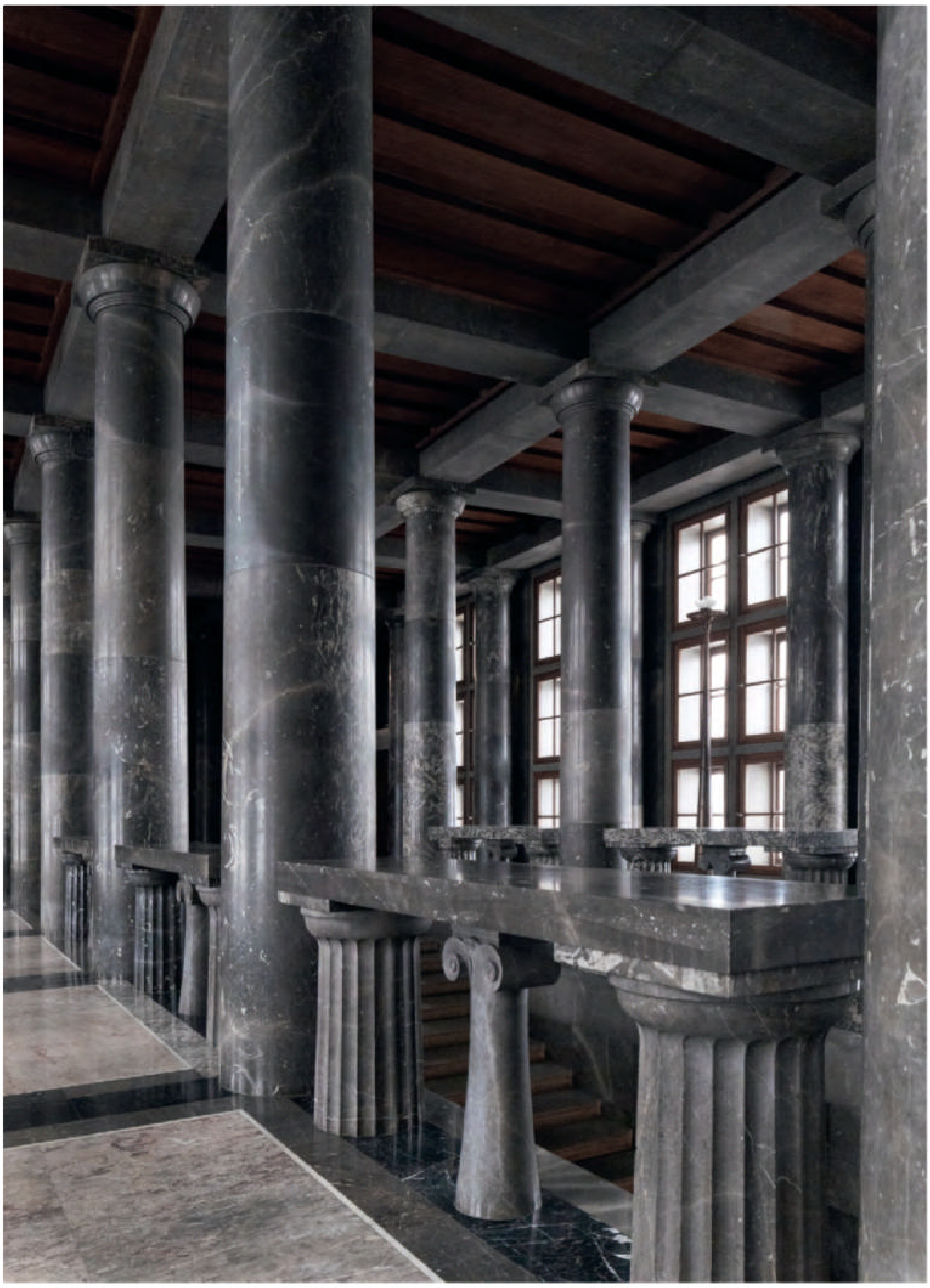




on the Slovenian capital. It was a tough call to choose just three buildings for this article that illustrate all the different facets of his singular vision and practice, but which are connected by the red thread of faith – or perhaps fervour – that gives an inner vitality to his most important works.

Any attempt to understand Plečnik should start at his house (*WoI* June 1998), which lies in the shadow of the church of John the Baptist. A patchwork of buildings, the original house is buffered from the street by a new wing, which now contains a small museum. The plan was that Plečnik would live here with his siblings; this swiftly fell apart, one suspects due to the architect's all-consuming creative ambition. Since its restoration in the 1980s, visitors have been able to experience this monastic home, palpably designed as a sanctuary for work and faith, and little else. The kitchen, where the tour begins, attests to the life of an ascetic: there's a single wooden chair beside the stove where Plečnik brewed his morning Turkish coffee and a dining table that seats two. If the semicircular sink looks like a font, that's because it was repurposed from the Zale cemetery he designed. Overlooking the garden, the house's two most important rooms reflect Plečnik's devotion to work: the architect's office and his bedroom on the first floor – where a narrow bed, conspicuously too short for his spindly frame, looks too uncomfortable to have kept him from the drawing board for long. The woodwork, all to Plečnik's design, testifies to the joinery skills he learned from his carpenter father, Andrej. Wide boards conceal bookshelves, unfolding to reveal cabinets built into the panelled walls. The style could be described as ascetic functionalism: a finely tuned machine built to minimise distraction and facilitate work. A bench with a sloping seat in a cold anteroom was intended to discourage visitors from loitering, while Plečnik's few intimates, including a priest and the director of Ljubljana's construction office, were allowed into a cosy smoking room.

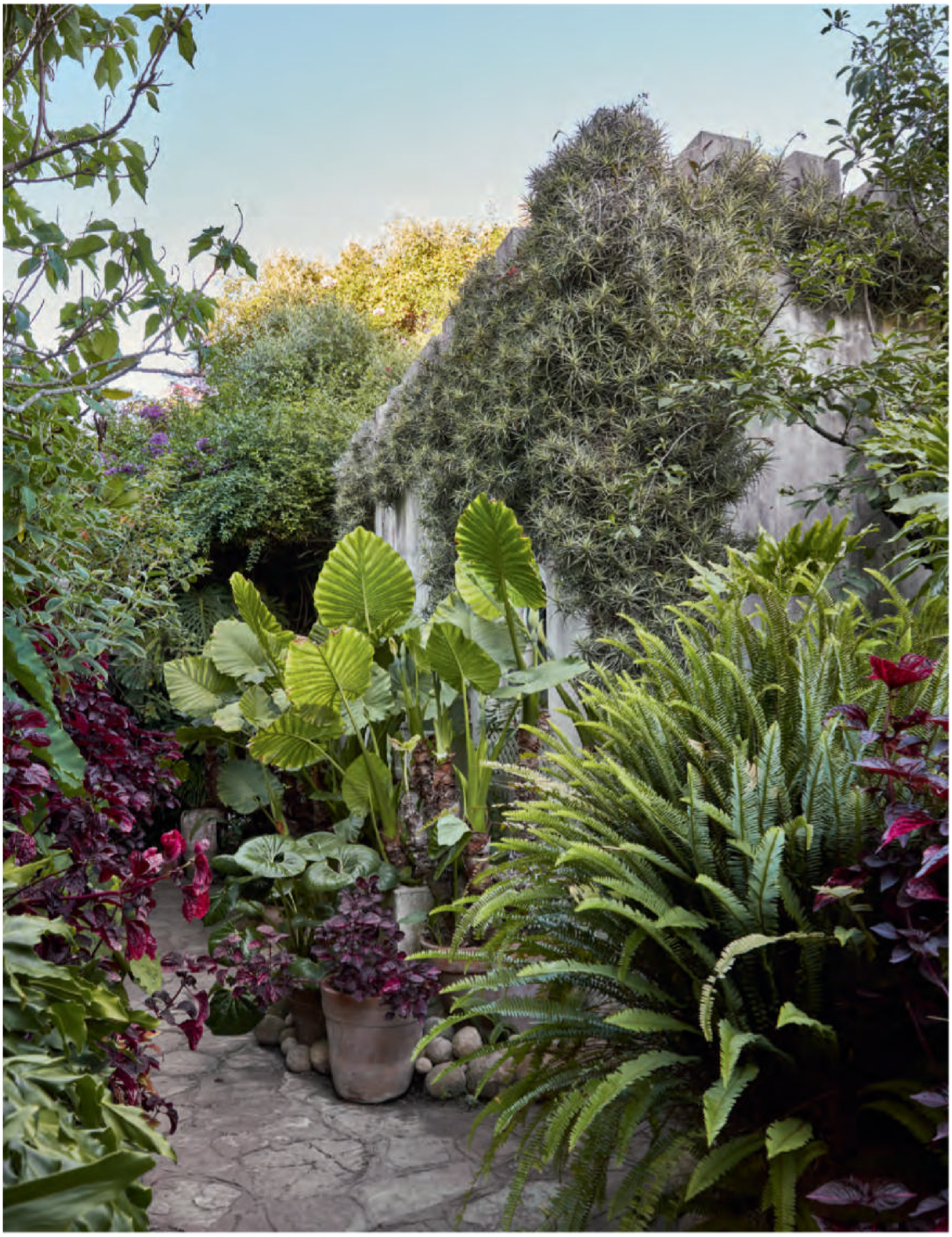
On his daily walk into the city centre, Plečnik passed the site of the late-Renaissance Auersperg Palace, which was torn down after being partially destroyed by the earthquake of 1895. In 1936, work started on the National and University Library, its façade – a richly textured mix of quarried stone, red brick and blocks recycled from older buildings – inspired by that palazzo, and an allusion to the traditional architecture of the Karst region, his father's birthplace. Plečnik often plays on this collusion of high design and vernacular, craftsmanship and found objects. Within, the monumental black marble staircase ascends to the reading room – a passage from dark to light that gives full rein to his passion for moments of Baroque theatricality. In contrast, the light and airy reading room, with long desks and an elegant scaffold supporting the mezzanine bookshelves, emanates calm purpose. Like all of the architect's best projects, this is a building in service of a single idea – the library as a temple, faith in knowledge and enlightenment ⊛ *'Plečnik: The Metropolis, Place, Garden' runs at City Museum of Ljubljana until 12 Feb. Visit mgml.si*



This page: despite the grandeur of the entrance stairwell in the capital's National and University Library, the adumbral hypostyle hall on the first floor still comes as a surprise. The dusky staircase and pillars are both built from locally sourced Podpeč limestone, a material prized for its dark grey colour and its dappling of fossil traces. The unusual combination of column styles is typical of Plečnik, who loved to subvert the Classical orders. Opposite: the library's reading room, by contrast, is illuminated by a vast wall of glass. Inspired by an industrial aesthetic, the mezzanine level is supported by refined scaffolding

A RAKE'S PROGRESS

When the novelist Umberto Pasti acquired a property in Tangier, its terraces had become a desert of arid soil and withered beds, complete with a doleful gardener condemned to inactivity. This Mohammed's patient work and horticultural contacts round the city – sellers of roses and African lilies, hibiscus and mock orange – helped rescue its dire condition. Now, writes the owner, the garden is an ark of local flora in the midst of monstrous modernisation. Photography: Ngoc Minh Ngo



Previous pages: the early 19th-century door to the pool comes from a demolished palace in Tétouan. The pots on the stair hold 'Aspidistra paniculata'. Opposite: so-called 'valensi' plums, originating from Valencia, Spain, were first brought here by Moriscos exiled after the Reconquista. This page: the middle pavilion is partially covered by 'Tillandsia bergeri'

We visited this place for the first time 35 years ago. We liked the mountain up above Tangier and were thinking of buying a house. Leaving my partner, Stephan, to exchange pleasantries with the owner on the terrace, I followed the gardener.

Mohammed was a stocky man in his fifties, with a receding hairline and a small, carefully trimmed grey beard. I had never met him before and I didn't yet speak a word of Arabic; however, despite his being deaf and dumb, in just 15 minutes he managed to make me understand that the situation was dire. Among the withered flower-beds and saplings suffering from the drought, he showed me the crumbling well. The garden was parched, the arid soil hadn't seen a handful of manure in years and Mohammed had resorted to pruning with his bare hands because he no longer had any secateurs. He had been taking advantage of rare downpours of rain to plant the cuttings given to him by gardener friends who worked for other *nasrani* (expat Europeans). On the last terrace, where the owner never ventured, he proudly showed me a small patch of annuals – zinnias, marigolds and cosmos, which he'd grown by secretly hooking up the hose to a tap in the house: his treasure, like all treasures, was stolen. Otherwise condemned to inactivity, Mohammed transmitted a silent SOS. As I walked back up to the terrace where Stephan and the owner stood waiting for us, I was shaking with indignation and impatience. This garden – and the man who tended to it – deserved much better.

The name of the house, Tebarek Allah, means 'blessed by God'; no name could better describe this place. As soon as it was ours, Stephan and I got to work. We began by sourcing plants. Many came from the countryside that lay beyond the villas and their gardens, past rushes and eucalyptus trees – a domain of small huts and vegetable patches, where local grandmothers grew and sold their edible wares. With their little shawls and big wellies, these women milked cows, dried figs and almonds in bed sheets, wrapped bunches of bananas in jute sacks for ripening and cooked up huge pots of apricot jam. They also sold plants and cuttings. We purchased African lilies and roses from a large, hirsute man who healed wounded birds in a hut made of rushes that he nestled among the ferns. He plastered the broken wings of ravens and hoopoes, and stroked buzzards, without fear of a sudden twitch of a neck or a sharp beak. To feed them, he gathered the carcasses of stray dogs. Every once in a while, he'd try to flog me some 'Phoenician' statues, which he said he'd found in a cave.

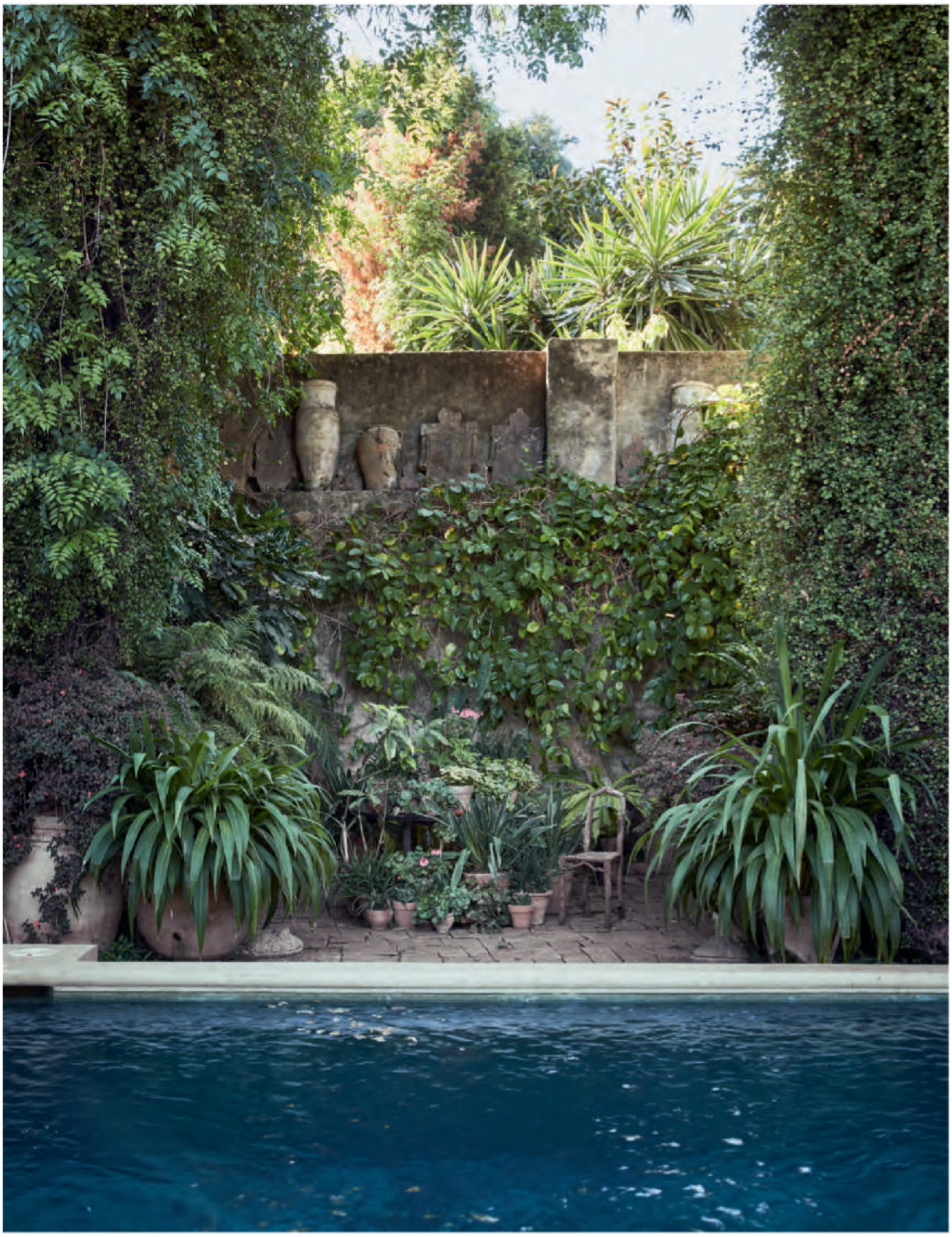
We bought some hibiscuses and mock oranges, which were only a foot high but already in flower, from the roof of a ghostly apartment block where the widow of one of Mohammed's friends bred silkworms; a rare magnolia awaited me in a hut smothered by a *Rosa banksiae* 'Lutea', which looked like a flock of canaries in love. Our quest led us to Mjiddo, who made ends meet by selling little baskets of blackberries in the village square while also growing 30 or so varieties of bowstring hemp and almost as many types of aspidistras; Fatna, a master at propagating peaches and plums; Jemila, who tended to mysterious species of begonias and fuchsias in the small courtyard where she would sit at her sewing machine surrounded by dozens of cats; and Tarek, god of sage bushes with flowers and foliage in startling violets, blues, oranges and scarlets. And all of this floral bounty was to be found just a few miles from the increasingly built-up centre of the city, with the shimmering sea as a backdrop.

Together with Mohammed, we built arbours and huts that would eventually become covered with creepers; we pulled wires through the branches so that the new wisterias and jasmines could grow from tree to tree, casting a fragrant shadow; we staked young trees and filled vases, arranging them on the terraces and along the pathways. Across the whole garden we added rich topsoil, buried bulbs and rhizomes, sowed seeds, planted, fertilised and mulched, constantly tormented by the need to find new combinations, attentive to the shapes, the colours, the dialogues between fragrances – the vivid marvel-of-Peru teasing the jasmine, the nocturnal blooming queen-of-the-night giving way to the dawn chorus of white morning glory, the honeysuckle and Queen of Sheba commingling with the Rangoon creeper.

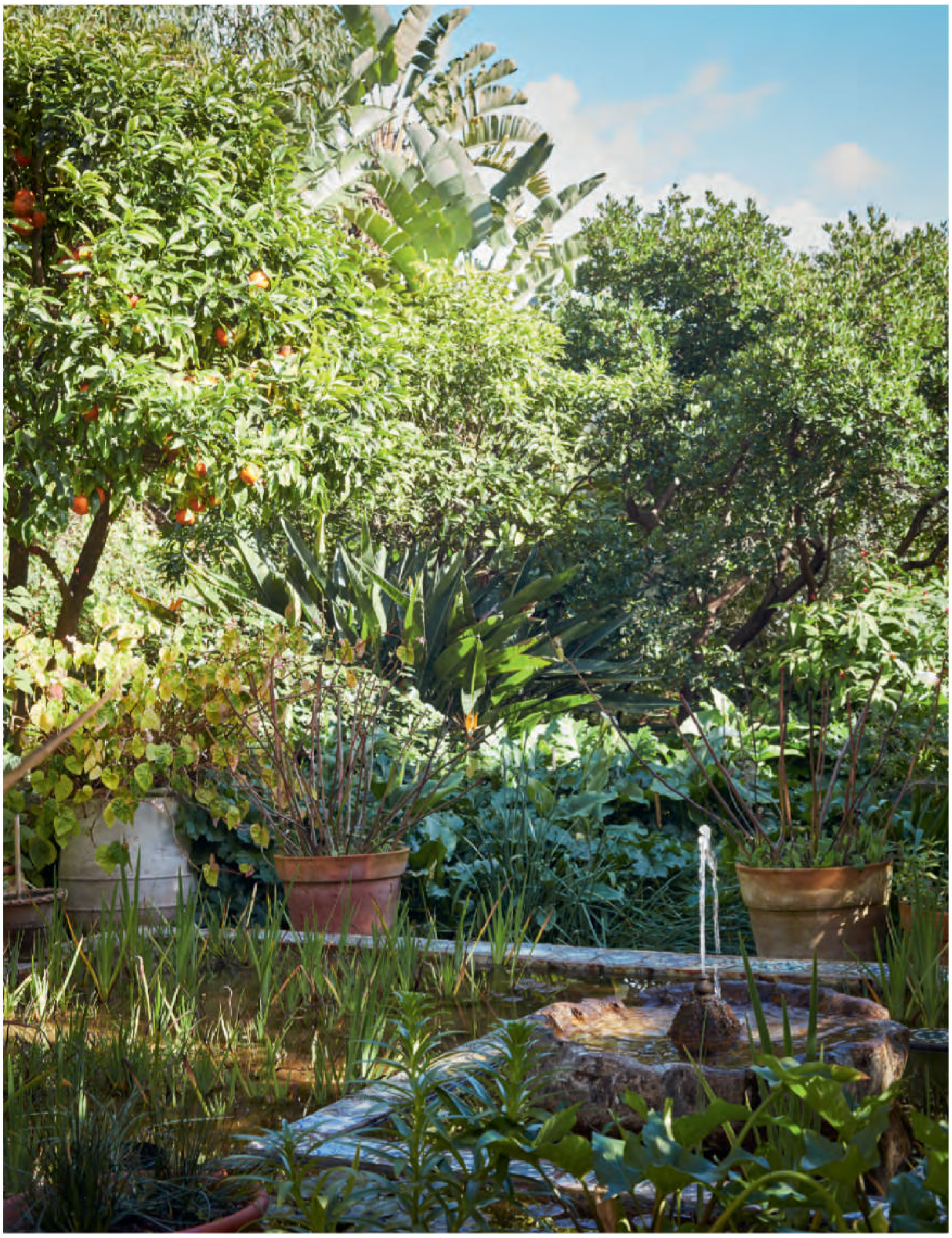
One day, when the gardener's arthritis prevented him from joining us, a younger Mohammed took his place: the son of his wife, Ftoma. I realised that the young man had learned how to control the anxiety of inexperienced gardeners when he left our epiphytic ferns thirsty for long periods of time, as is the case in their natural habitat. At that moment, I understood that I could trust him. He's still with us to this day.

In 35 years, Tangier has changed and, thanks to the purchase of an additional plot of land, our garden has grown even bigger. Several distinguished botanists and gardeners have given me advice on this plant collection, which keeps getting richer and richer. Many rare species have come to Tebarek Allah from nurseries all over the world, or are the fruit of exchanges with other enthusiasts. But when I wander around the terraces, where I am amazed each time by the density of the vegetation and the continuous changes of ambience created by the varying combinations of flowers and their fragrances, I see the garden as it once was. I imagine Mohammed beside me, with his grey beard and his enthusiasm. And beyond the gate, instead of the concrete-and-glass villas that have popped up all over this part of Tangier like poisonous mushrooms, our green-fingered friends await us in their huts and sheds, in the most beautiful gardens in the world ⊛ *'The House of a Lifetime: A Collector's Journey in Tangier', by Umberto Pasti, photographed by Ngoc Minh Ngo with a foreword by Madison Cox, is published by Rizzoli, rrp £50*

The lounge area by the upper pavilion features chairs designed by Umberto and made in the Charf, the area of Tangier where craftsmen used to transform oleander wood into the traditional furniture of old coffee shops. Now, says Umberto, 'cafés have ghastly plastic chairs, and carpenters mostly produce fancy furniture to please tasteless newcomers to the city'



Opposite: 'Solanum wendlandii' climbs on an old cherry tree by the middle pavilion. The pink-leaved plant emerging from the foliage beneath is 'Iresine herbstii'. This page: known locally as a 'tonna', an old northern Moroccan jar used to store water, milk and butter slots into a niche in the wall that surrounds the pool. The pots contain 'Setaria'



This page: before the lower pavilion, as often occurs in traditional Andalucian gardens, four orange trees frame a roughly 300-year-old stone fountain, its basin covered in 16th-century tiles from Seville and Toledo and 18th-century ones from Fez. Opposite: a suspended whale skull keeps an eye on the plants in the loggia, seen from the main sitting room

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AFTERWORD

A caricature of Gloria Vanderbilt by her artist friend Al Hirschfeld crowns a pad of notepaper. See page 98. Photograph: Annie Schlechter

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Inspiration

Some of the design effects in this issue, recreated by Gareth Wyn Davies and Ariadne Fletcher

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2

1 Beyond the pail: there are fire buckets and then there are leather fire buckets emblazoned with a dynastic motto, like those at the great treasure house that is Boughton, seat of the dukes of Buccleuch (page 72). But where to find a similar one should you have £595 burning a hole in your pocket? The answer: Lorfords. Visit lorfordsantiques.com. As for the subtle palette that lends the 'English Versailles' some of its patina: we say 'French Grey' (left) by Little Greene makes a fab drab, while the same firm's 'Celestial Blue' approximates the colour of John Fowler's putative Painted Bedroom (page 74) very nicely (£54.50 for 2.5 litres of emulsion). Visit littlegreene.com. **2** Comfort zone: when the Akbars of Bukhara need to put someone up for a night there's no wrestling with a rusty Z bed hauled down from the loft. Sleeping arrangements in their historic merchant's house are more practical and poetic, with everyone kipping on traditional *kourpatchas* that are stacked in a corner when not in use (page 86). We think the Cloth House's block-print futons (£130) would look equally fetching, whether laid on a floor strewn with Persian rugs – as there – or on a bed or sofa. Visit clothhouse.com. Sad to say that it's probably a rare showroom on the Silk Road these days that still boasts a twinkling chandelier, as opposed to fluorescent strips, and resembles a ballroom (page 82). This Italian beaded number isn't quite as old as the one in the storied Uzbek gallery, but it's every bit as spectacular. It's also all yours for £3,950 from Norfolk Decorative Antiques, a leading light in illumination of that type. Visit antiquelighting.co.uk. Look closely in Akbar House's dinky little display niches and you'll clock a collection of Russian porcelain (page 85) by the very

3

4

5

un-Slavic-sounding Gardner manufactory (after the English banker who founded it). No need to beat a path to Bukhara to persuade the proprietor to part with his prized pieces, however: Moorabool Antique Galleries has a ready supply (from £100 approx for a plate). Visit moorabool.com.
3 When she wasn't restlessly redecorating her last Manhattan apartment, Gloria Vanderbilt might be found curled up on a sofa upholstered in a chinoiserie chintz of shocking pink to make visitors' mouths water. For similar impact, check out Woodchip and Magnolia's 'Rivington' velvet (£79 per m). Visit woodchipandmagnolia.co.uk. Do we need to spell out just how much we like the bathroom walls that the heiress endearingly doctored with the names of loved ones (page 106)? We present exhibits G, L, O, R, I and A: ceramic alphabet tiles in various colours by Knobco ($4.99 each). Visit knobco.com. Meanwhile, head over to the Hambledon, specifically its range of pieces by Mosser, if you eyed the green, green glass of Gloria's home (page 101) with a certain envy (shown: jade 'Gigi' pitcher, £65). Visit thehambledon.com.
4 To Tangier now and the garden Umberto Pasti teased out of an unprepossessing plot (page 114). Take a leaf out of the novelist's book with statement terracotta – this 'Giant Three Ring' is £595 from worldofpots.com – and a Chinese money plant (£9.95 from hortology.co.uk) like the one on the pavilion's table (page 119).
5 Take one brass pepper mill (£21 approx from thegreekartisan.gr), a Moroccan tea glass ($42 for a set of six from casablancamarket.com) and a heap of patience and you've *almost* got a chandelier like those in St Michael's church in Ljubljana that were fashioned from similar ingredients by the architect Jože Plečnik (page 111).

1

BEETROOT POWDER
BETA VULGARIS
SAFFRON YELLOW

2

1 Medium rarity: Garry Fabian Miller has long been a trailblazer in the field of camera-less photography, a fact so finely elucidated in Tania Compton's poignant profile (page 76) – and in *Blaze* (Ingleby, £45), which has an introduction by Edmund de Waal and was first published in 2019. Never was there a more apt title and cover for a book about a heliophile, nor a more timely reminder of his scorching talent. Visit inglebygallery.com. Fate has decreed that Fabian Miller now derive colour from plants grown at his Devon studio rather than from toxic chemicals (page 76). Should you wish to follow suit without so much as lifting a trowel, Wingham Wool sells natural dyes with some delicious (and not-so-delicious) names by Kraftkolour (from £3.75 per packet). Pomegranate, anyone? Visit winghamwoolwork.co.uk. **2** There's not a cuckoo clock nor frilled gingham curtain in sight in Aroldo 'Dino' Zevi's converted farmhouse in S-chanf, a tiny Swiss village with the distinction of sounding like a boy band. But then it's no great surprise that a gallerist quite so groovy should eschew ersatz alpine style; instead rare Romansh folk furniture from centuries past rubs up against more sophisticated pieces. Take his claret-coloured chesterfield armchairs (page 91), which find their match in Soho Home's 'Aderyn' (£2,595). Visit sohohome.com. Or indeed his modern-rustic X-frame table (page 95) – Matthew Cox's 'Sawbuck' is, near as dammit, a dead ringer (£7,560 for example shown). Visit matthewcox.com. Finally, the instrument of torture you see here? You'll be relieved to learn it's a 'Privat Lampe des Künstlers II' by Franz West from Memphis Milano (£3,580 approx), just like the one in Zevi's hall (page 95). Visit memphis-milano.com ⊛

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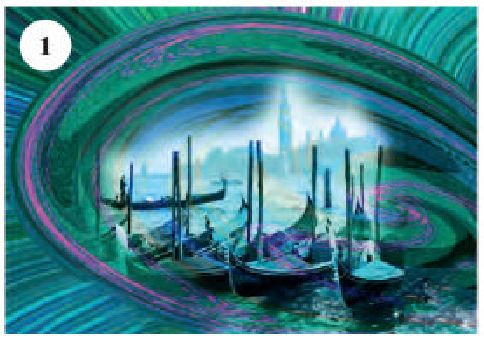
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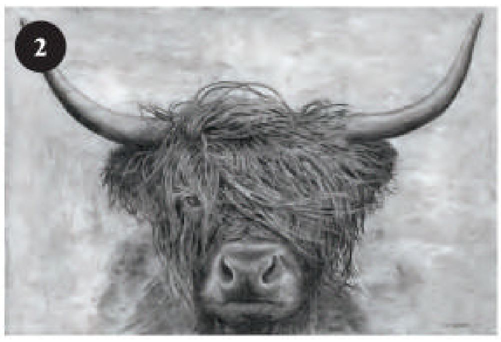
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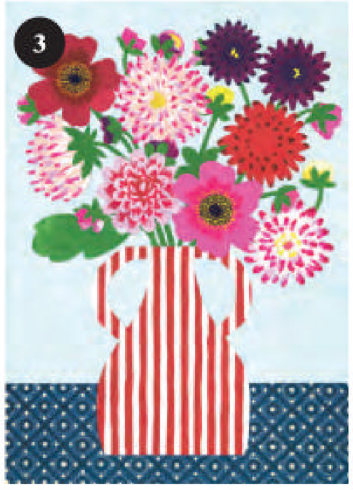
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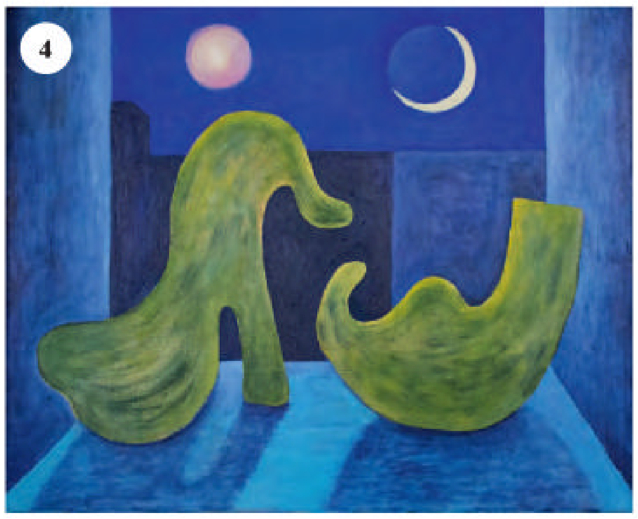
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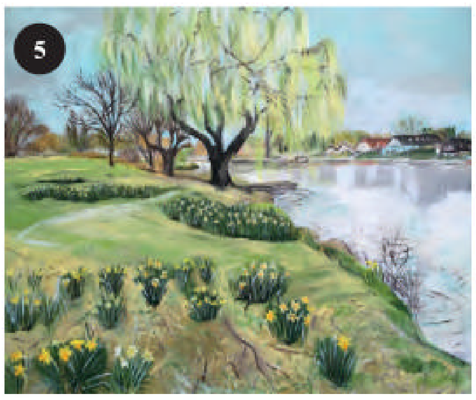
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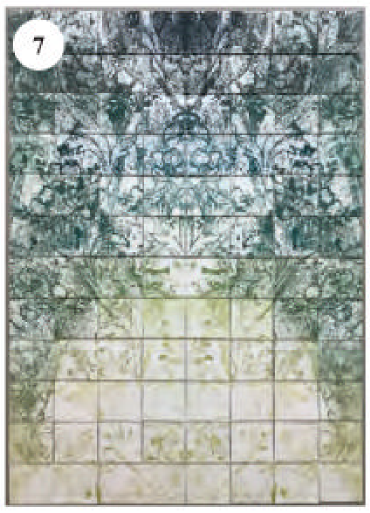
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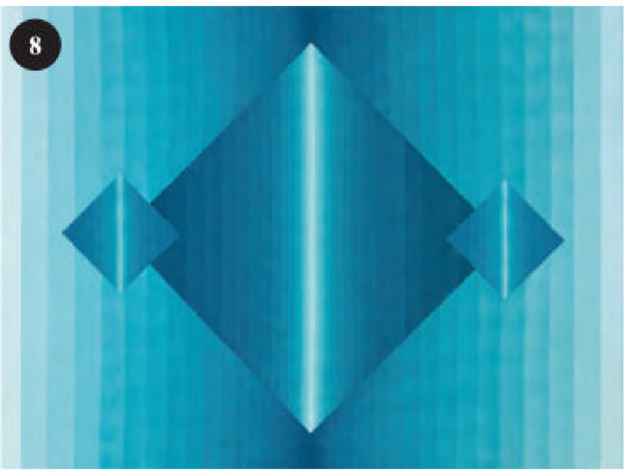
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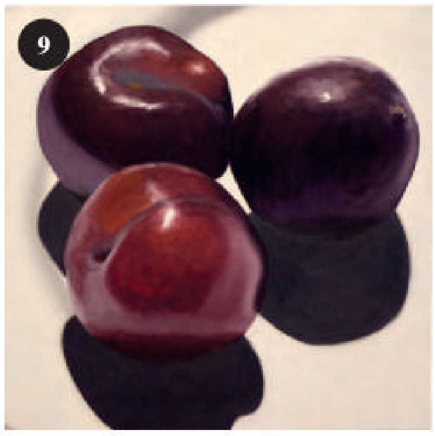
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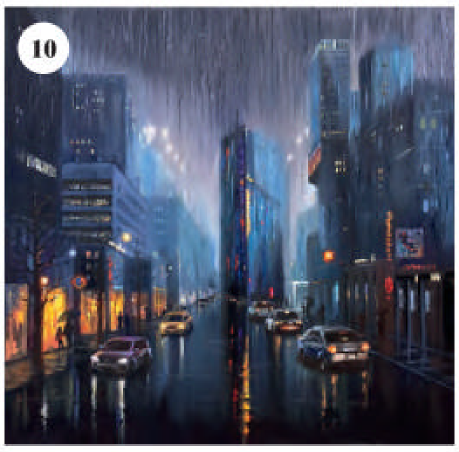
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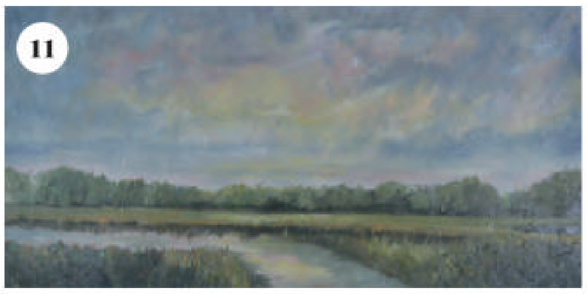
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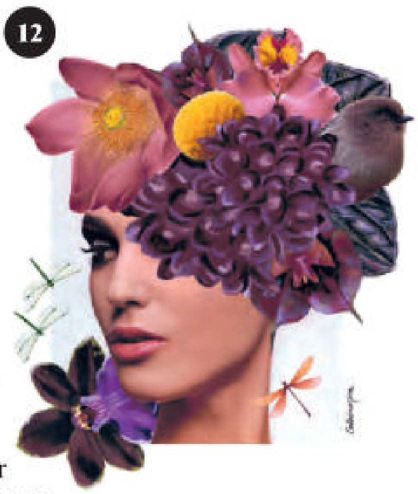
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1. KAREN SCALLY is a San Francisco based fine art photographer who seeks to create images with strong, ethereal qualities. Karen's photographs have been published in the National Geographic and in Travel and Leisure. Her exhibits include galleries in New York, Denver, Carmel, Philadelphia and Napa Valley. Visit www.karenscally.com or email karenjscally@gmail.com to find out more.

2. MARIE-ELAINE CUSSON's artwork reflects her love of animals and nature. Here shown is one of her popular magnificent Highland bulls. Focusing on the subtle emotion the eye can transcend, her work brings the collector into a world of touching and warm sentiment. Montreal born artist, her art has been featured on Canadian Post Corporation stamps – Hydrangea 2016 and Crabapple Blossom 2021, her designs were selected by the Royal Canadian Mint (4 coin fractional set " A Royal Wedding" 2017, "Holiday Splendour" 2018, "Holiday Wreath" 2019), and many of her original artworks are in private collections around the world. You can get in touch with her through her website marieelainecusson.com or visit the online galleries Singulart.com or Saatchiart.com

3. JESSICA PEMBERTON previously studied her masters at the Royal College of Art. Her artwork is a stunning collection of multimedia paper cut florals. Her love of flowers is joyfully exhibited in her vibrant and unique range of original pieces. Inspired by the flowers she looks out on from her garden studio and her obsession for vintage objects and textiles. Appealing to anyone who is looking for an original artwork for the home that brings joy, fresh colour and bring cheer to room. To see more of her work at www.jessicapemberton.co.uk email jesspembertoncreative@gmail.com and follow @jessicapembertondesigns on Instagram.

4. ALANA ZACK is a contemporary Brooklyn based artist, whose works transport us to a reality 'pared down to place, gathering, solitude and contemplation.' Her pieces remind us of the tranquillity, harmony and connection possible to beings when they are fully embodied, and free from the demands and distractions of daily life. Find out more at alanazack.com or follow @alanazack on Instagram.

5. SALLY ANNE WAKE JONES is an English landscape artist inspired by the character and spiritual qualities observed in the natural environment. Her bold colour statements (in oil and acrylics) portray sensitive brush strokes, applied in an impressionist style, with scintillating light effects. Pictured is 'Fluttering and Dancing in the Breeze'. Visit www.sallyannewakejones.co.uk and follow @sallyannewakejones_artist on Instagram.

6. ANAÏS CAMILLE is a renowned multi-cultural artist, based in Vienna, Austria. She is best known for her high end designs and her 'kiss' signature. Anaïs does not only create paintings but also unique, luxury objects such as sculptures. Visit www.anaiscamille.com and follow @anais.creative.world on Instagram for more behind the scenes!

7. BELLA EASTON is a London based painter and printmaker. A graduate of The Royal Academy Schools, UK, she has exhibited extensively internationally, receiving many awards and has artwork in public and private collections. Her artwork has become recognised for its unusual immersive grid construction that examines extracts of architectural spaces through atmospherically lit compositions and technical innovation. Pictured is 'Bitten by Witch Fever', Lithography on 96 porcelain panels, 162 x 117cm. Find out more at bellaeaston.com or follow @bellaeastonart on Instagram.

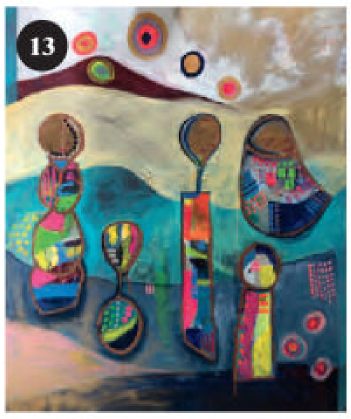
8. CATIA GOFFINET is a Brazilian artist who develops geometric art, totally abstract and linked to science and themes such as the universe. Hundreds of layers, transparent or not, are painted on top of each other to create the idea of movement and depth. Her art communicates with the viewer's curiosity and draws in the eye. Follow @goffinetart on Instagram or email goffinetcatia@gmail.com

9. VALERIE TIMMONS is an American painter whose work includes expressionism, minimalism and geometric abstraction. While her paintings vary in style, their unifying element is a resonance that finds beauty in non-representational form and colour or the clean serenity of a still life. You'll find Valerie's work at timmonsart.com and @valerietimmonsart on Instagram.

10. Born in a Latvian town close to a metropolis, **DIANA PIGNI** has always been fascinated by urban landscapes. Inspired by her travels, she depicts what she observes around the globe with cityscapes being her favourite muse. Visit dianapigniart.com and follow @dianapigniart on Instagram.

11. MEGAN SPILLARS is an American artist and oil painter based in Raleigh, North Carolina. Her impressionist style features calming landscapes as well as bold florals and figurative work. She draws inspiration from nature and through observations of the simple yet beautiful moments in life. Her work can be found at meganspillars.com and follow @meganspillarsart on Instagram.

12. CATARINA DIAZ is a London-based artist whose minimalist analogue collages celebrate life. Her works juxtapose surrealism and figurative interpretations of the feminine, challenging the viewer to find the deeper meaning and core beauty, with all its duality and transcendent existence. Find out more at catarinadiaz.com or follow @catarina_diaz_ on Instagram.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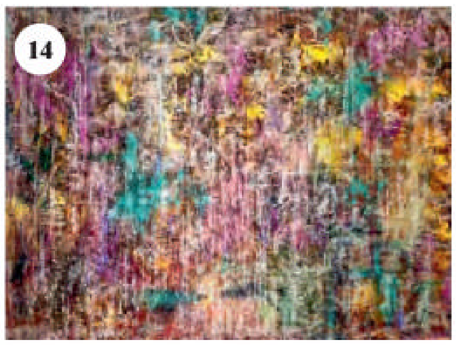
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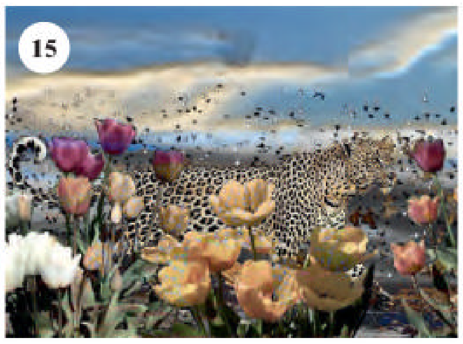
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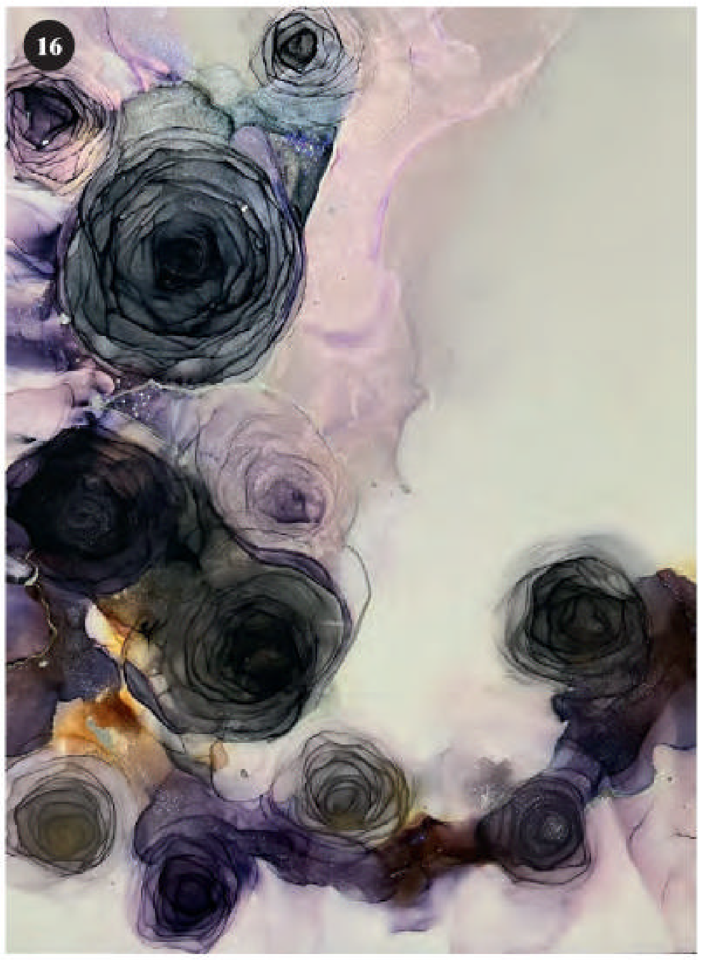
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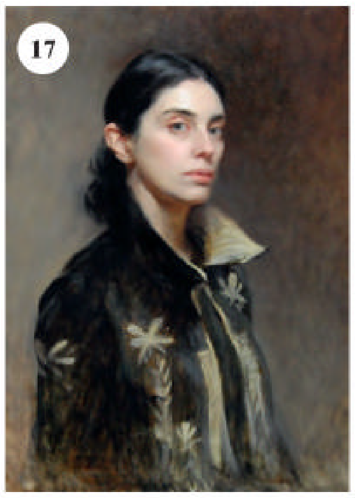
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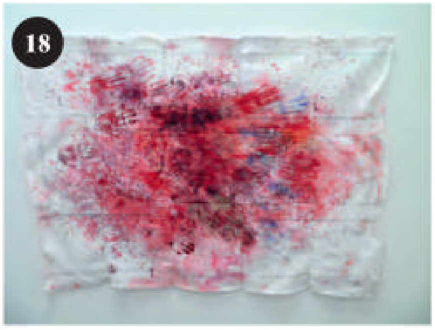
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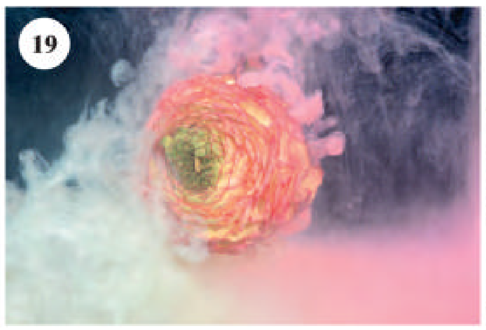
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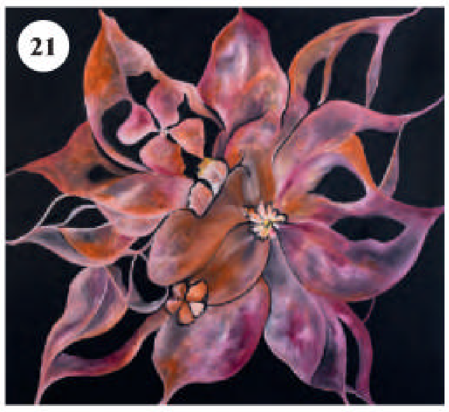
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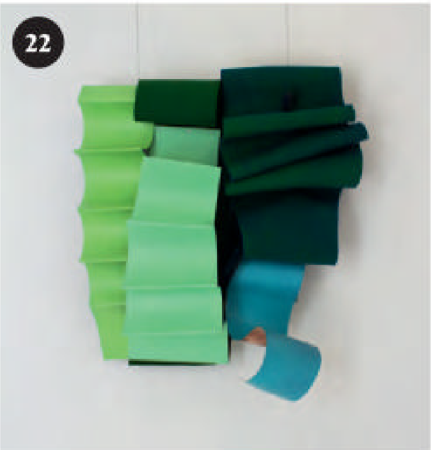
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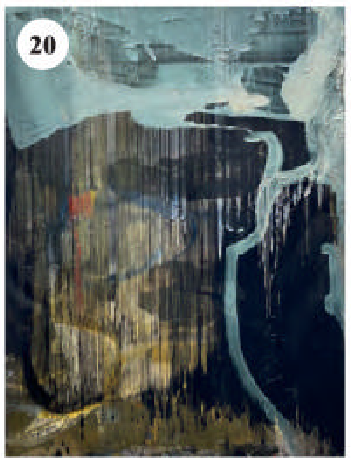
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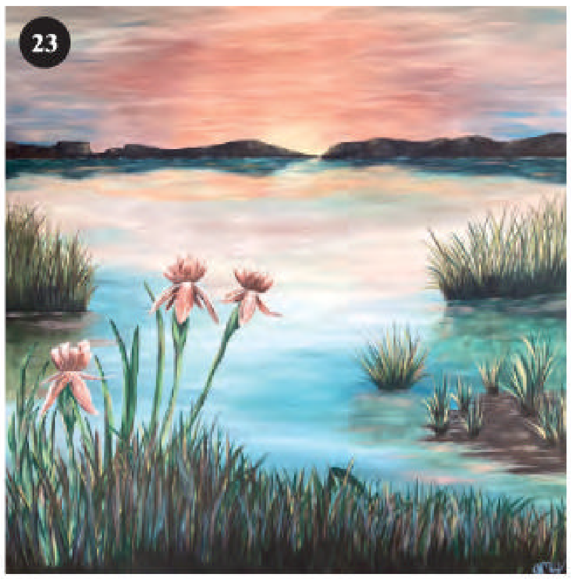
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13. UK artist **LOUISE DUGGAN** demonstrates an intuitive sense of creativity to distort and reshape her subject matter whilst maintaining a balanced composition. Her canvas swirls with movement as she skilfully takes you on a journey with spontaneous use of acrylics and various mediums to further expand her visual communication. Visit www.louiseduggan.com and follow @louisedugganartist on Instagram.

14. BRIDGET WEISER is a self-taught contemporary artist based in Los Angeles, California. Through layers of accrued oil and acrylic paints her striking and vivid work creates a space for the viewer to draw inferences from the architecture of their imaginations. For enquiries regarding commissioned work, visit www.bridgetweiserartwork.com or follow @b.weiser on Instagram.

15. MICHAEL CACI's unique multi-media works are masterworks of contemporary representational art. Seldom witnessed, he is an artist obsessed and dedicated to the perfecting of an artistic vision. From the artist's initial concept to completion, with multiple layering processes meticulously applied, his incredible works take years to accomplish! Discover more at www.michaelcaci.com or follow @Michael.caci on Instagram.

16. 'Secret Garden' by **LAYLA MOODY**, an American based, abstract artist, interior designer and owner of ArtisticMedia in Texas. She uses vibrant tones, metallics, iridescent paints, with resin finishes, across many styles and mediums. She describes her work as colourful, vibrant, and mood evoking. She is available for commissioned pieces as well. You can find out more at www.laylamoodyartdesign.com and follow @laylamoodyartdesign on Instagram.

17. PHOEBE STEWART CARTER is a classically trained oil painter who takes her inspiration from the natural world. Her work includes portraits, landscapes, still life and figurative paintings and drawings. Although the subject matter differs, all work is executed exclusively from life; Phoebe believes this is crucial for capturing realism in any medium. Discover more at www.phoebestewartcarter.com and follow @phoebestewartcarter on Instagram.

18. KERRY ROGERS is an Aberdeen based artist, she works with canvas, oils and watercolours to create her wonderful pieces that are born from her interest with skin. Discover more of Kerry's works by searching kerry11 on www.saatchiart.com or email kerryrogers111@hotmail.co.uk

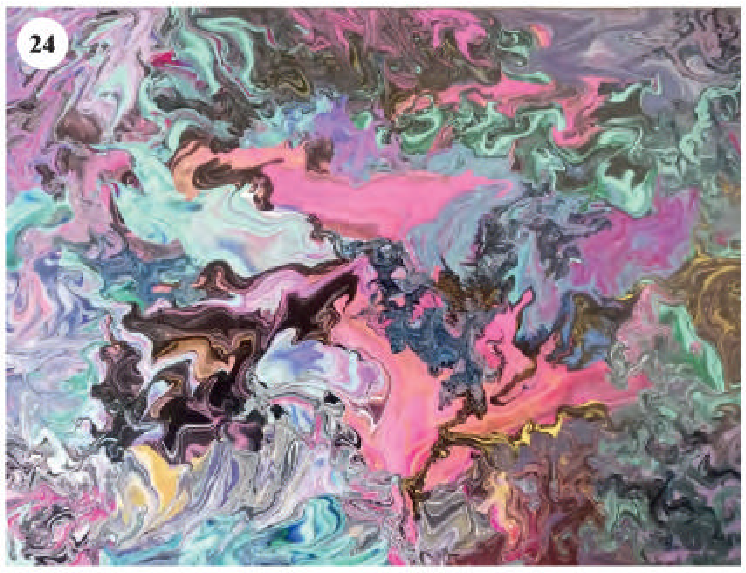
19. Italian freelance artist and photographer **SARA GENTILINI** creates images with surreal flavour and pastel aesthetics. Combining photography with different media, such as painting and writing, and using the collage technique above all, Sara creates fine art images for the artistic and commercial sector. Visit www.saragentilini.com and follow @sarahopsgentilini on Instagram.

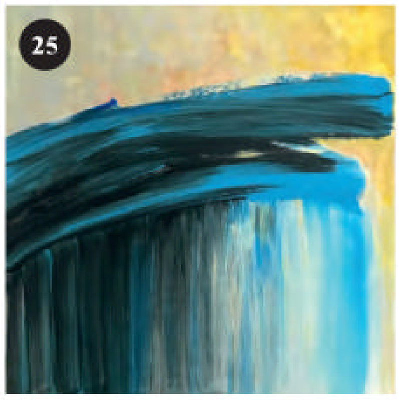
20. Artist **BRYAN RYLEY**'s work moves back and forth between painting, drawing and collage. This body of work entitled 'Bird Song' is driven by the social and physical issues our world faces today. Formed through system based methodologies, the works channel the physical properties of paint bodies to explore mood and spatial constructs. For more information about Bryan Ryley and his work, contact Allison Thompson of AT Art and Interiors, visit www.allisonthompsonstudio.com and follow @atartinteriors on Instagram.

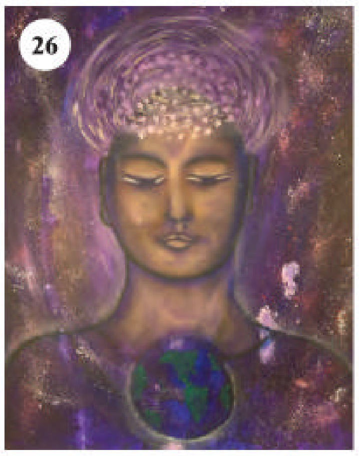
21. NINA LIEMOLA was born in 1972, in Helsinki, Finland. Her artistic works are studies of metamorphosis in nature, abstracts in mixed media. Nina also works with soapstone and textiles. Nina's exhibitions since 2015 are well visited every year in Finland and also in 2018 in Stockholm. Artist residencies in France and Italy give her a lot of inspiration in her colours and style. Contact nina.liemola@gmail.com to find out more. Pictured is 'Lightness of love', oil on black canvas, 150 cm x 130 cm, €2000.

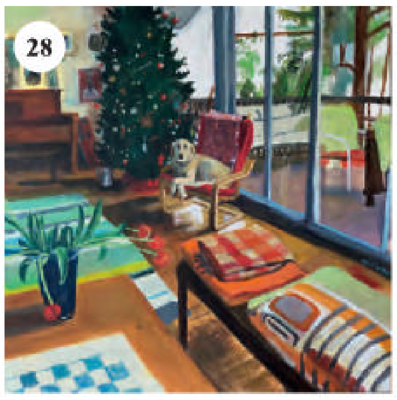
22. LOUISE MCRAE has a fluid art and spatial sculpture practice encompassing many areas of the material world. An alchemist of materials, she transforms one form into another unexpected form, bringing a sense of wonder, intrigue, and hope. Visit www.louisemcrae.co.nz and follow @louisemcrae11 on Instagram.

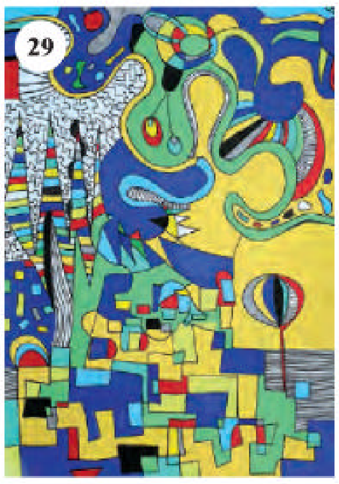
23. AUBREY GRAY, founder of Little Mama Gray's Brush is an emerging artist whose work is characterised by bold and complimentary colours within landscape paintings, whether through impressionism or expressionism. This piece, titled "Lakeside Irises", is a 60″x 60″ acrylic painting on stretched canvas of nowhere in particular, which leaves the viewer guessing where it could be, and all she can conclude is, "I do not know." Follow @little.mama.grays.brush on Instagram or visit LittleMamaGraysBrush.com

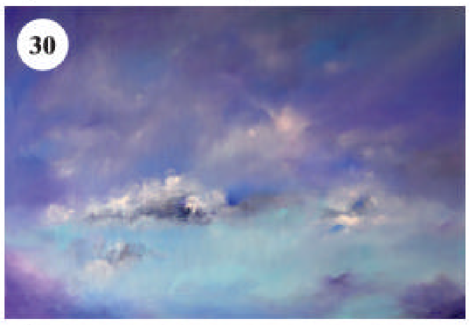


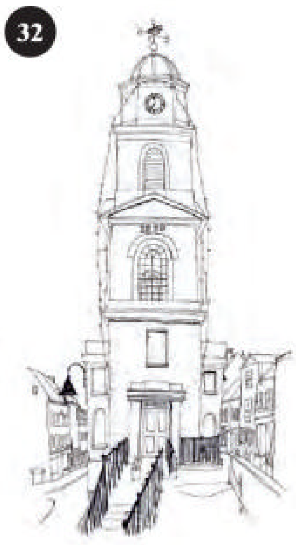


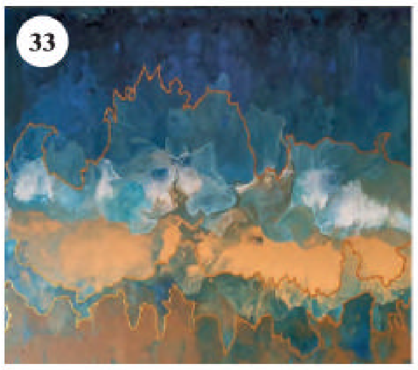


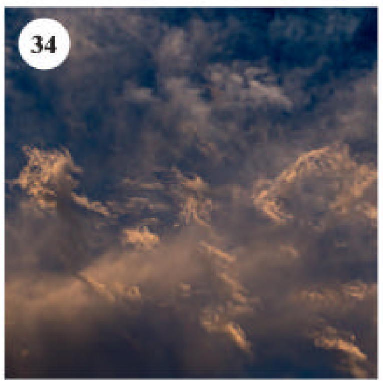


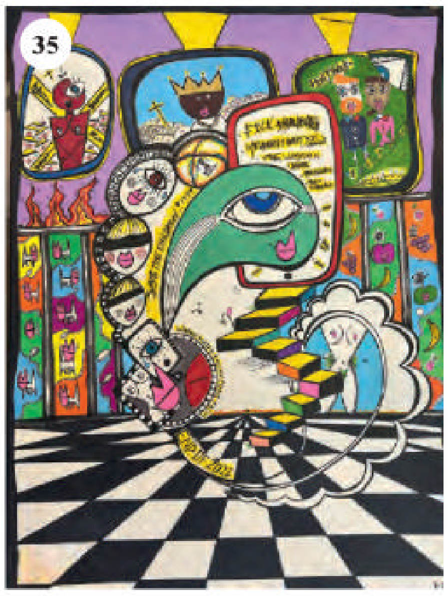












24. RAISA AMBROS has a special passion for colour, which she mixes in an original way to create her captivating abstracts. This piece is entitled 'Lucky Day'. Her abstracts are rich in details, which playfully open up to an infinite number of interpretations. Ambros has exhibited work internationally, with a Solo show in Los Angeles in 2020 and 31 group exhibitions at galleries and art fairs. Her artworks reside in private collections in USA, Europe and Asia. For more information, visit www.raisaambros.com or follow @raisa_ambros_art on Instagram.

25. SOPHIE WALKER paints from expression, sometimes envisaging what she wants to create first, other times she is curious to see what might come out on the canvas. She uses photographic transfer, collage or stitch as well as recycled canvases and unusual materials. Discover more at www.sophiehannahwalker.com and follow @theattentiveartist on Instagram.

26. KATHY STANLEY is a Jamaican-born artist living on the US West Coast. An intuitive, visionary artist and ecopsychology educator, her acrylic paintings reflect meditative inner journeys of exploring the ecological self. She gravitates towards images that celebrate earth, the rising feminine spirit and invoke wholeness, joy and aliveness. Shown is 'Starry Creatrix' 24x30 inch acrylic painting. Connect with her at SacredArtJourneys.com and follow @kstanleyart on Instagram.

27. TRISH MITCHELL is a Cape Town–based fine artist, who has found her artistic home in capturing the numinous quality portrayed in the light, form and sublime delicacy of flowers. A lover of beauty, Trish believes that great art expresses itself with poetry and grace through the mastery of all aspects of technique, and it is her great joy to dedicate her life to this pursuit. Visit www.trishmitchellfineartist.com follow @trishmitchellfineartist on Instagram or email trish@trishmitchellfineartist.com to find out more.

28. New York based artist **TRINE GIAEVER** got her BA in Illustration at RISD. While working as a computer graphic artist on staff at the AP and later at The New York Daily News, she got her MA in the figurative-based NYAA. Currently she accepts commissions-lots of interiors and house exteriors, but still loves paint NYC in all its vibrant glory. She also creates abstract graphics for scientific journals. She loves printmaking as well. Visit www.TrineGiaever.com email tgiaever@gmail.com and follow @Helamiak on Instagram.

29. Swiss artist **CLAUDIA MINI** is an intuitive abstract painter who is especially interested in pattern. A gifted colourist, she uses a seemingly inexhaustible vocabulary of various lines and shapes. At times, Claudia's monotypes and acrylic paintings have the look of street graffiti, other times, she appears to allude to topographies of imaginary places. Biomorphic shapes, cellular structures, and plant life also appear in her work, always transformed in the prism of abstraction. Visit www.claudiamini.com or email info@claudiamini.ch

30. MARIA ISABEL DE LINCE. Born in Bogotá – Colombia and studied Art and Architectural Design at the Javeriana University. María studied drawing and painting at Cooperartes and with masters: David Manzur, Fernando Dávila and Miguel Moyano. Her work has been exhibited in important spaces in Colombia, United States, Europe and Asia. She has also received national and international recognition. Visit www.mariaisabeldelince.com and follow @midelince on Instagram.

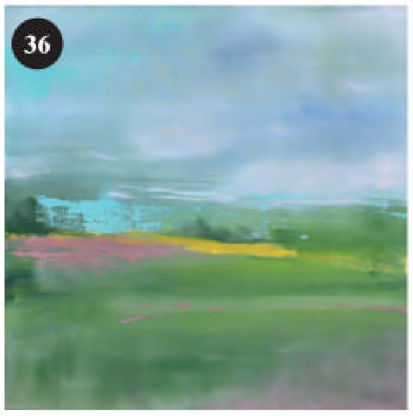
31. GRACE DINES is an American artist based in France. Her work investigates visual perception using powder pigments and brushes. She explores botanicals through photography to abstract and create a new sense of her subject, intimately translating the imagery to paper with loose pigment, creating a tactile awareness. Her work embraces obscurity and what new visual exploration can come from it. Visit www.gracedines.com and follow @gracedines.art on Instagram. Email studio@gracedines.com

32. ELLIE SMITH is a London-based illustrator. Her charming, hand-drawn house portraits capture character and detail beautifully, with digital colour. Making popular gifts and mementoes, these can be commissioned via elliedraws@gmail.com or view her other work @elliedraws on Instagram and at www.elliesmithillustration.square.site

33. SATDEEP GREWAL has been a professional artist since 2011, she has had her work featured in a number of international and national exhibitions as well as being reviewed and featured in art magazines, books and journals. Born and raised in London, she now lives in Hampshire where she works and exhibits. Discover more at www.satdeepgrewal.com and follow @satdeepgrewalarts on Instagram.

34. AMY WILTON is a fine art photographer living in Maine, USA. She has a Master's Degree in Photography from Maine Media College, where she developed a style that is thoughtful and inquisitive. Her images provoke more questions than can be answered in one viewing, prompting viewers to return regularly. Her images have been exhibited throughout the US and at galleries in Italy and Spain. Visit www.amywiltonphotography.com and search amywiltonphotography on Facebook and follow @amywiltonphoto on Instagram.

35. SARA NIMER is a multicultural Palestinian-Omani artist living in Dubai, renowned for her contemporary collection of functional art pieces. When creating, Sara draws on inspiration from the people, media and culture that surround her in everyday life. With the purpose of making art pieces more personal, Sara offers custom designs and imprints on acrylic trays, jackets, shoes, bags, etc. Visit www.saranimeratelier.com follow @saranimer_atelier on Instagram.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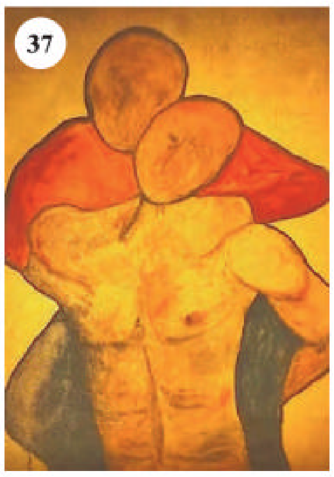
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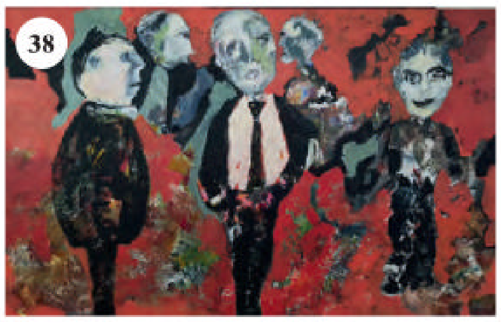
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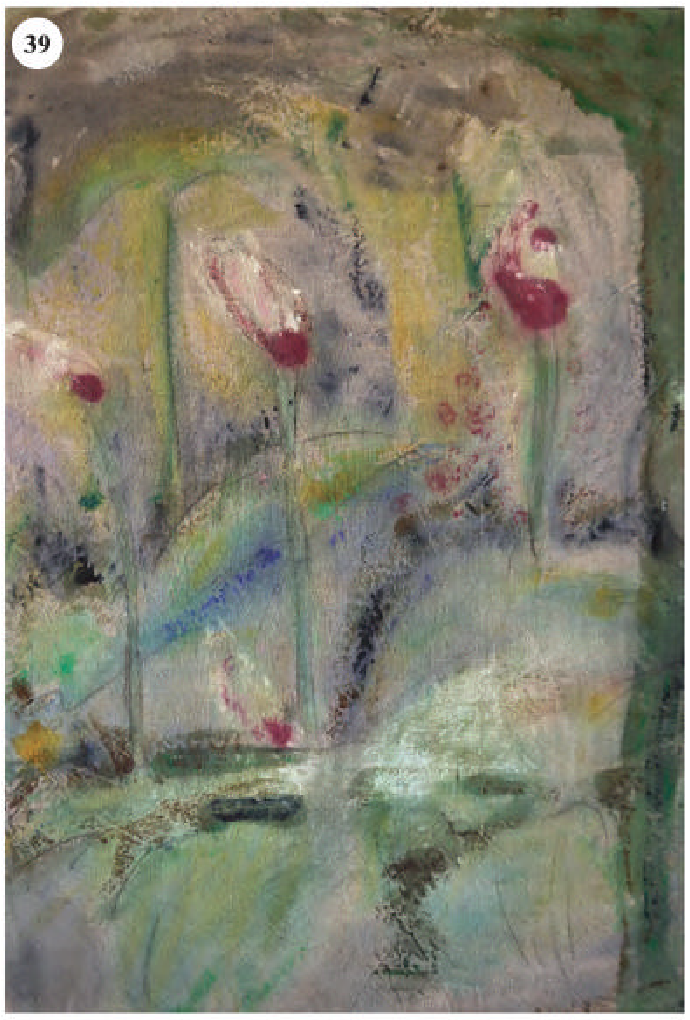
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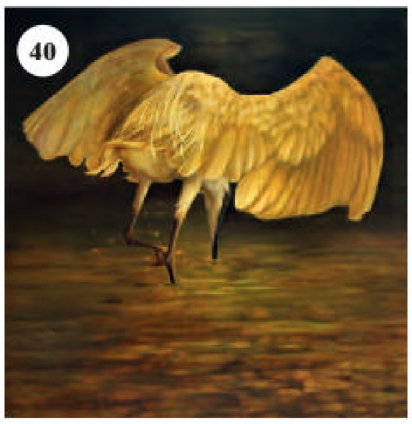
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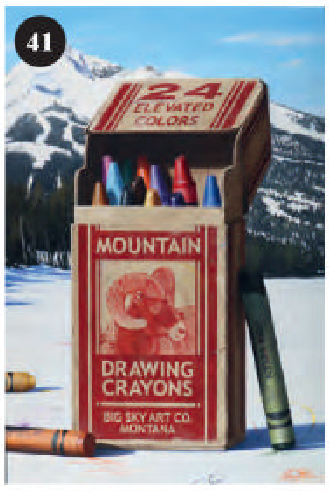
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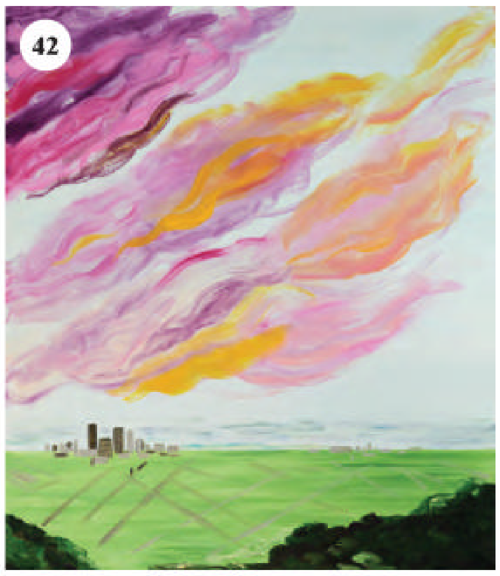
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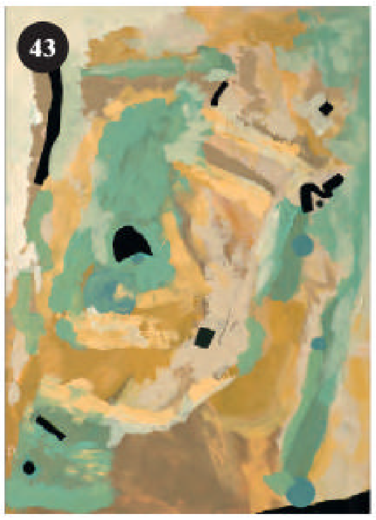
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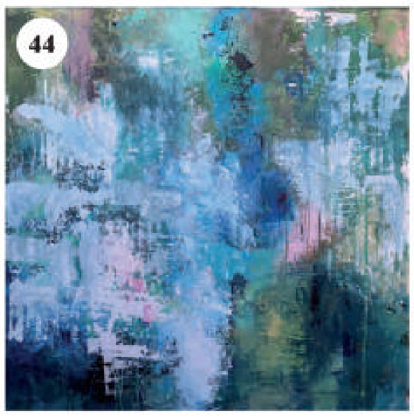
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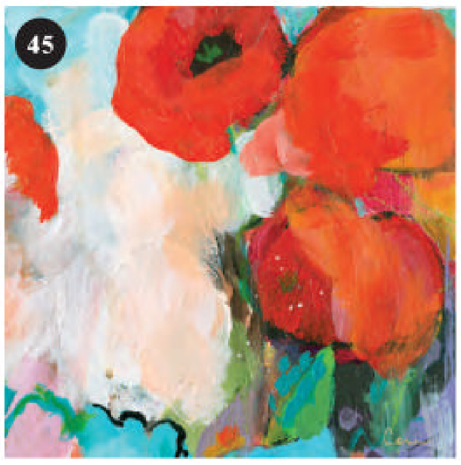
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36. OLIVIA ROSE DURLEY is a British painter specialising in abstract landscapes, seeking to capture the transience of everyday life. Each painting reflects an enigmatic, placeless experience within nature evoking a sense of familiarity yet holding an unidentifiable discomfort. For regular updates on her practice, follow @oliviarose.artist on Instagram or visit www.oliviarosedurley.com

37. The dramatic artwork of **SKYII DE MONTFORD-SELFRIDGE**, a mixed media British artist who creates provocatively symbolic pieces that have sold internationally. Here, in "Both" he explores a religiously influenced equilibrium between mental health, love and sacrifice to produce stunningly vibrant, contemplative images.Visit www.skyiicloud.com or email skyiidms@gmail.com to find out more.

38. ALLY LOMBARD is a contemporary artist who paints intuitively, often relying on chance and what she sees in the paint itself. She creates unique pieces that are decorative and the perfect addition to a beautiful interior, but also fascinating in their own right. Find out more at allyhallart.website or email ally.lombard@gmail.com and follow @allyhallart on Instagram.

39. With an MFA from The School of the Art Institute of Chicago and a background in design, **VANESSA BALBACH CLARKE**, examines limits of landscape. After long walks in nature, she paints unnoticed and quiet transitions. Activating quiet spaces underscores the necessity for making the invisible seen, condemning false historical narratives. Visit vbalbachclarke.com call + 1 847 609 8428 and follow @vbalbachclarke on Instagram.

40. AMY VELDMAN-WILSON is an American artist based in Block Island, off the coast of Rhode Island. Her captivating and colourful works are the result of her observations of nature. From refined details to bold brush strokes we are presented with an artwork that entices us to feel present in the moment and share in the artist's interpretation. Her love and appreciation of birds and the sea become apparent. Amy's work has been exhibited and awarded in David Shepherds Wildlife artist of the year and Leigh Yawkeys annual International Birds in Art exhibition at the Woodson Art Museum. Visit www.veldmanwilsonfineart.com search Artwork by Amy Veldman-Wilson on Facebook and follow @veldmanwilson on Instagram.

41. COURTNEY COLLINS FINE ART specialises in the exhibition and sale of contemporary Western art and contemporary photography. The Gallery works with established and emerging artists in Montana and across the globe working in a range of mediums from painting to sculpture to photography. The artists are chosen for their many years of deep dedication to their work. This allows for a thought-provoking and engaging Gallery experience for clients when they connect with that special piece. Visit www.courtneycollinsfineart.com or email courtney@coloristhemedicine.com

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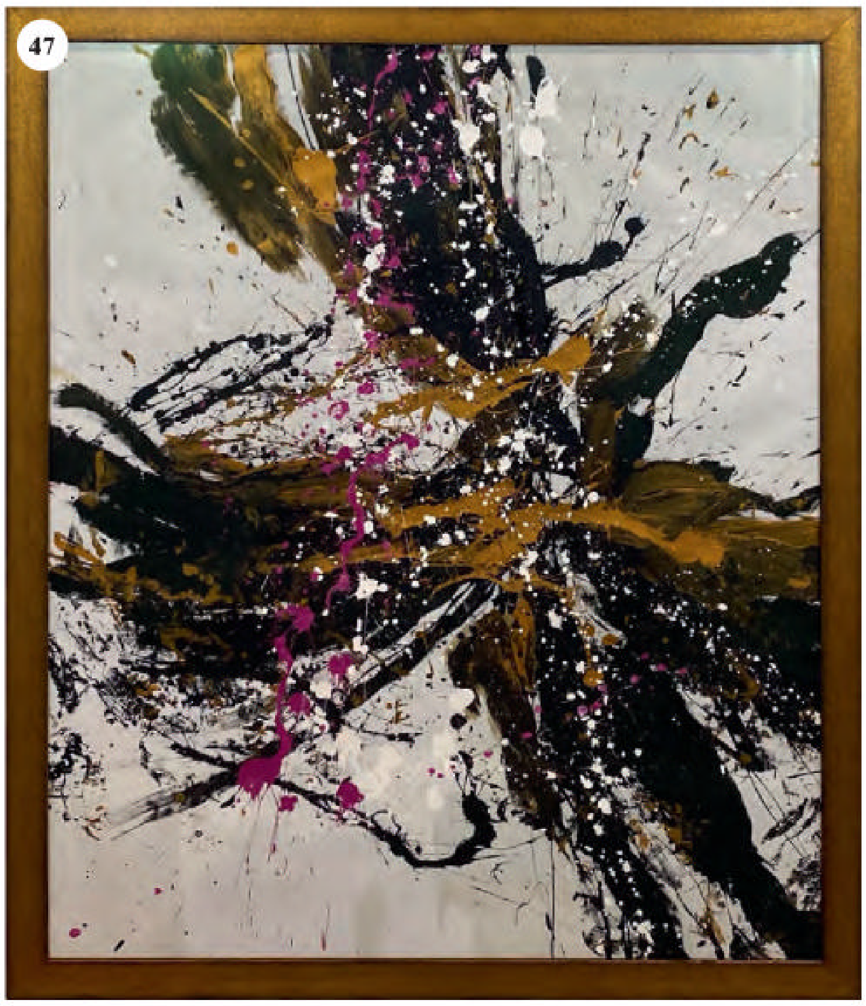
42. Los Angeles based contemporary artist, **SUSAN LIZOTTE**, has exhibited her works both in the US and internationally. Creating landscape works, abstract maps and dramatic artworks of Los Angeles, her pieces flow and unfold themselves. Explore her varied collections online at www.susanlizotte.com and follow @susanlizotte on Instagram.

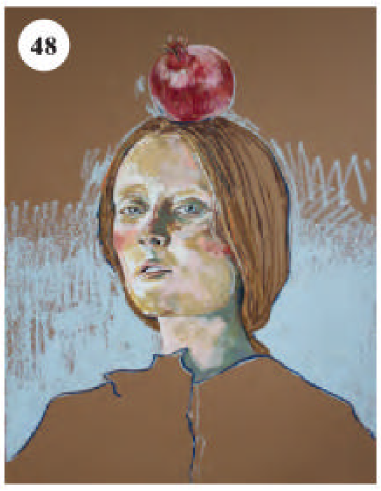
43. HOUSE OF HUSSEY aims to add intrigue and vibrancy to your home, inspiring your interior journey with colourful, original artworks and limited edition prints. Co-founded by painter and set decorator Kimmy Hussey, alongside her husband Joshua Hussey, the studio focuses on colour psychology, palettes within the natural world and carefully selected, creative collaborations. Watch this space! Visit houseofhussey.co.uk and follow @houseofhusseyonline on Instagram.

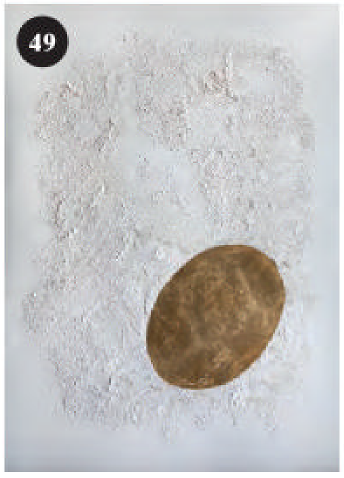
44. JOSEFIN HILL is an artist based in Stockholm, Sweden. She is an abstract expressive painter but her works also in the range from abstract to figurative. The colour and it's inherent qualities has a strong impact in her paintings and she works in acrylics along with other mediums. Memories, moods, and landscapes, both external and internal, are reflected in layers on layers of colours and texture. To view her work and exhibitions, visit www.josefinhillart.com or follow @josefinhill.art on Instagram.

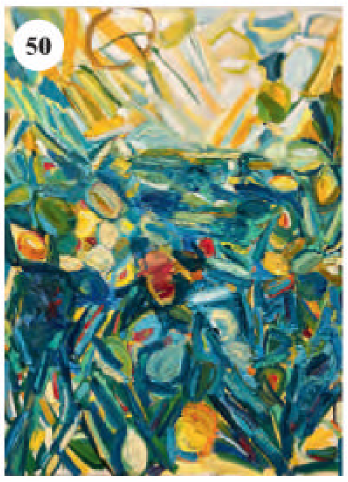
45. CONNIE COLLUM works primarily in watercolour and mixed media. The foundation of Connie's work is a love of colour and nature, both of which come to life in her vibrant and joyful works. Award-winning and with an international following, her abstract expressionist work is commanding the attention of many. Discover more at www.conniecollumart.com and follow @conniecollumart on Instagram.

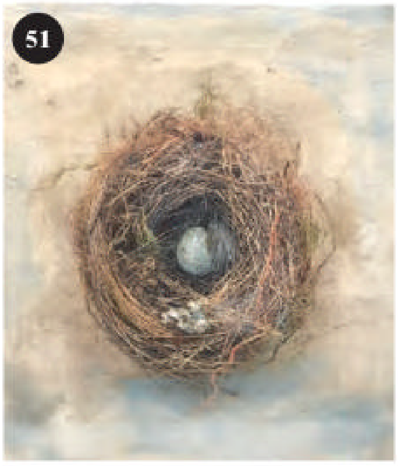
46. NINA SAUNDERS is a Danish multi-media artist based in the UK. Her ambitious creations are not only extremely witty, but also boasts an elegant and mysterious character. Nina's works are represented in a number of museum collections in Europe and the USA. Visit www.ninasaundersdk.uk and follow @saunders_studio on Instagram. Pictured is 'Wild Swan', giclee print on Hahnemule paper cut, edition of 15, signed and numbered by the artist, 50cm x 50cm.

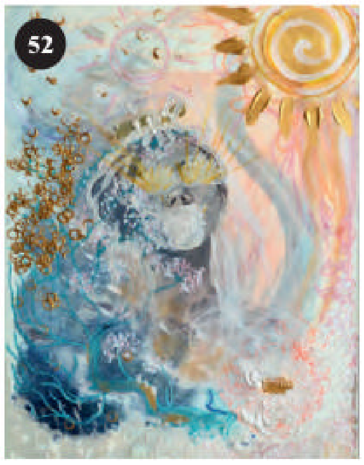


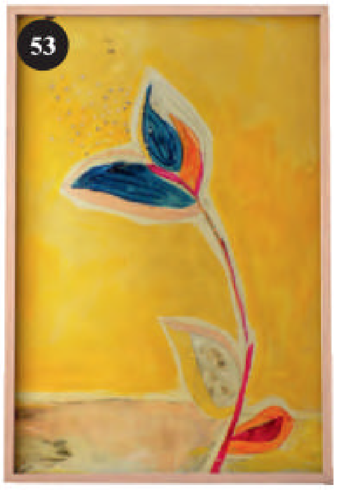


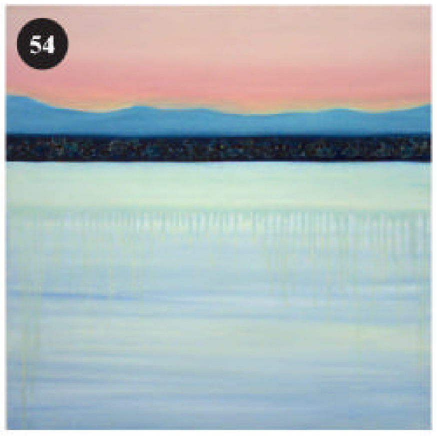


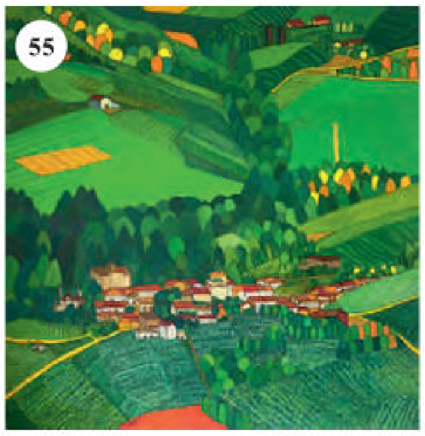


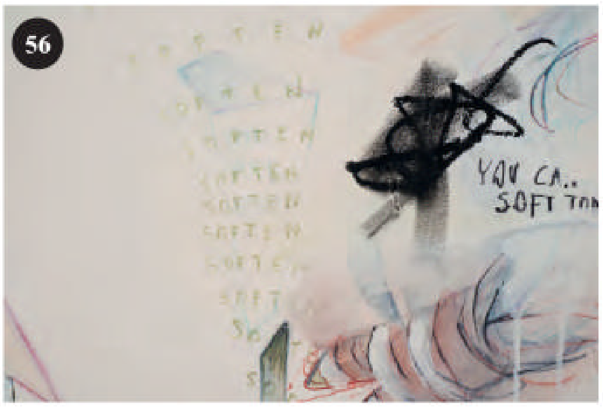


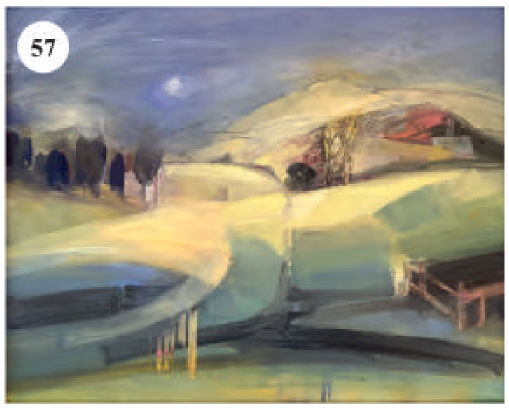












47. STEPHANIE DILLON has developed a bold style that gives voice to her passion and allows her to share her experience of pain, joy, and grief; but most importantly, her profound gratitude for life. An incredibly prolific Minnesota based artist, Stephanie Dillon started painting to lend her voice to promoting social justice and bring attention to the issues where we should all be demanding equity. She uses many mediums including salvaged and reclaimed supplies, aerosol, collage, and digital. Her images give colour to the stories that were once invisible, and celebrate the chance to discover unexpected beauty in the world. For more on Stephanie, visit StephanieDillonArt.com or enquire at info@fleurdejunk.com

48. RODRIGO VELOSO is a Portuguese artist based in Brooklyn, NYC. He has exhibited work in Lisbon, New York, Paris and Madrid. His artistic practice focuses on the human figure, nature and the relationship between both. Visit www.rodrigo-veloso.com and follow @rodrigoveloso_art on Instagram.

49. CATARINA MENDONÇA is a Portuguese artist, who finds her inspiration in whiteness. She explores the white as a representation of the limitless potential. Playing with light as a material to generate shadows to create beauty and subtlety. Through abstract art, Catarina seeks to stimulate hers and the viewer's senses. Her work is a space for imagination and expression of one's individuality. Space for beauty, but not necessarily for the beautiful. An ambiguous canvas pooled with the uncertain. Her work is both simple, yet complex. Call +351 967757457 email Catarina.creative@gmail.com or visit catarinamendonca.com

50. TIFFANY STRONSKY is a Chicago-based oil painter inspired by nature's colours and light. A colourist, her highly textured work captures vibrant depictions of places, memories, and dreams that inspire happiness and reflection to brighten any space. Learn more at www.stronskyart.com follow @tiffstronsky on Instagram or email tiffany@stronskyart.com

51. LORI HAAS is a multidisciplinary artist who lives and works in the United States. Lori uses mixed media to enhance and explore elements she sees in nature. Visit lorihaasart.com to learn more, or follow @lorihaasart on Instagram.

52. DANICA DIVINE creates a range of art, from inspiring abstract to enchanting surrealism, with the intent to heal recognised by her signature gold accents. This is the title piece of the collection "Transmutation". For all enquiries, contact Danica on thedanicadivine@gmail.com and visit thedanicadivine.com

53. Using abstract and mixed media techniques, **GRACEIN**'s work is inspired by her personal experiences and the people who have left a strong impression on her life. She has been featured in solo and group exhibitions, including Rail Station Gallery in Plano, Texas; the Las Laguna Gallery in Laguna Beach, California; and The Other Art Fair, sponsored by Saatchi Art. In addition, her work is in numerous private collections throughout the United States. Visit graceinmcginnis.com email hello@graceinco.com and follow @graceinco on Instagram.

54. Greece-based artist **ZENIA DIMITRAKOPOULOU** tends towards abstraction, forms that emanate rhythm and light, as she seeks harmony in her compositions and colours. She graduated as an Engineer, and then as an Artist, with a PhD in Art History. With various solo and group exhibitions, her artworks reside in collections around the world. Discover more on www.zeniadim.com and follow @zeniadim on Instagram.

55. This commission, "Italian town of Barolo in Piedmont Wine Country" painted by **GRETA WATERMAN** exemplifies her unique cubistic style mixed with fauvism in bright colours. She paints in oil and on a large format. This painting has balance and colour and is 48″ square or 122 cm. Email gsw222@mail.com or visit www.artbygreta.org

56. Prague-based artist **JESSICA SERRAN** paints to crack open fixed notions of identity in favour of what feels true to life – a constant, messy and ever-evolving state of becoming. She scribbles, makes marks, and splashes paint on the canvas to get beneath the surface of our otherwise well-polished, edited and fixed ideas of self. Visit www.jessicaserran.com or follow @jessica.serran on Instagram.

57. ELIZABETH HAINES lives and works in the Preseli Mountains of Pembrokeshire. Her painting is inspired by poetry as well as the landscape, and is characterised by rich colour and a sense of inner light. She also paints in France. Visitors are welcome to her studio, or to see more of her work, follow @haines_studio on Instagram visit www.elizabethhaines.co.uk or call 01437 532498.

TOP OF THE POTS

1. LANA KOVA is an NYC based artist and fashion model who works in ceramics, painting and sculpture. She is known for her stoneware and porcelain tableware, hand painted in dots, "caviar" porcelain and meticulously carved sculptures. Lana practices design, painting and sculpture as equal arts. Visit www.LanaKova.com or follow @lana_kova_studio on Instagram to learn more.

2. "It was not a lack of talent, but a surfeit of arrogance that lost hare the race." This sculpture, by London based artist, **MEGAN ADAMS**, is part of a series, "Tales Old and New," which reinterpret well worn tales for new audiences. To see more from this series or to contact her, visit mmadams.art or follow @mmadamsstudio on Instagram or email ceramics@3stag.com Her work has been exhibited in the V&A, Affordable Art Fair, the Bankside Gallery, and The Ice House, Holland Park. She is a selected member of The Society of Designer Craftsmen.

3. WHITELOFT CERAMICS is based in Canada. Amanda Payette is a self-taught potter creating hand thrown, functional pottery. The distinct neutral, hygge style is the inspiration of her simplistic aesthetic in her pieces, find out more at www.whiteloftceramics.com or follow @whiteloft.ceramics on Instagram.

4. ISABELLE ROSE items are made from natural materials like cotton, porcelain and ceramic as we care for the planet. You can never go wrong with some retro Polka dots items or lovely flower patterns. Patterns come and go, but Polka dots will never go out of style. Visit www.isabellerosehome.com and follow @Isabellerosehome on Instagram.

5. LARO CERAMICS creates small batch ceramics based out of the Philippines. Shop their current cariño x laro ceramics collab at www.laro-ceramics.com and follow @laro.ceramics on Instagram. Also providing clay play kits so you can make your own mug at home.

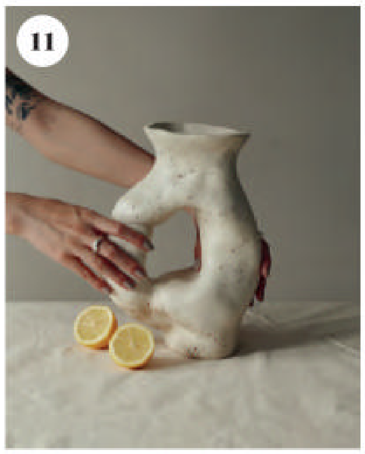
6. After graduating with a bachelor's degree in ceramics, ceramic artist Alis created **CAELUM CERAMICS**. From her love of clay and watercolour technique Alis produces colourful and unique hand-made and hand-painted ceramic tableware. Each piece is one of a kind. Discover more on www.etsy.com search caelumceramics and follow @caelumceramics on Instagram.

7. CHRISTINE STEVENS creates sculptural ceramic statement pieces to live with inside or outside the home. They are often designed to interact with plants. Her work features tactile surfaces and fluid forms, connecting the human experience with the material world. Visit www.claystudionottingham and follow @claystudionottingham on Instagram.

8. PETER DOWNEY POTTERY: hand-thrown porcelain and stoneware. Inspired by the traditions of Chinese and Ruskin pottery, Peter specialises in high-fired reduction and flambé glazes. His finely thrown pots are not only delightful to look at, they are enriching to use. His workshop is in London, N22. Call 07531 969692 or visit www.peterdowney.com

9. IONA CRAWFORD TOPP is a young Yorkshire-based ceramicist who works in both porcelain and stoneware, specialising in wheel-thrown tableware. The daughter of an artist blacksmith, ancient craftsmanship runs in her blood. Bringing elegance into the everyday, her pieces will turn your routines into rituals. Discover more at ionaceramics.com and follow @ionaceramics on Instagram.

10. SONYA VENGROVA creates whimsical art dolls and creatures combining clay with textiles and found objects. Her creations are inspired by fairytales, folklore and everyday encounters. To find out more or to commission a piece, visit www.sonyavengrova.com or call 07731 943503.



11. HELGA JIANG's distinct and playful style is characterised by abstract forms that morph and dance, suggesting fluidity and movement. Her sculptural practice is experimental and meditative, inspiring wonder and introspection. To find out more about her unique hand-built pieces, visit www.helgz.com or follow @helgz.studio on Instagram.

12. CLAY EVOLUTION is a group of three London-based ceramicists, Zelide Edge, Janet White and Helen Ridgway who between them hand make a variety of highly decorative and functional pieces. Techniques used include wheel throwing, slip casting and hand building using stoneware and porcelain clay. Commissions also undertaken. To find out more, visit www.clayevolution.com or email clayevolution@outlook.com

13. MITSU MAKES by Mitsuka Shimazu has channelled her personal experiences of trauma and the healing process into creating unique, elegant, hand thrown pieces that evoke emotion, nostalgia and peace. She hopes to continue expanding her practice inspired by life. Follow @mitsu.makes on Instagram to learn more.

14. Australian artist **FIONA HISCOCK** creates finely painted hand built vessels depicting the stunning biodiversity of her local environment. Large in scale, each work stands tall at 45 cm, aiming to draw attention to the beauty and fragility of Australia's unique habitat. Fiona spends time in the bush observing and making preliminary paintings prior to committing to clay. She has a keen birdwatcher's eye to ensure the details are correct! Visit www.fionahiscock.com or follow @fionahiscoc on Instagram.

15. LISA FLEMING CERAMICS is based in San Francisco, CA. She makes one of a kind, wheel thrown, porcelain vessels. Her design-driven pieces focus on elegant silhouettes, simple yet sophisticated lines and delicate balance. She makes all her glazes and coloured clays in her studio and loves to experiment! Visit lisaflemingceramics.com and follow @lfceramics on Instagram.

16. With a background in archaeology, and particularly fascinated by the influence of Islamic and Middle Eastern architecture on the west, **KATE SHEA** makes little ceramic buildings for candles and incense. See what else she does at www.katesheaceramics.com

17. BARTBLANC features an eclectic array of carefully detailed vases and other functional stoneware pieces that are unquestionably unique and usually finished with a hand painted touch of gold. Find more works and further information on www.bartblanc.com or follow @bartblanc on Instagram.

18. PAOLA DE NARVAEZ creates poetic objects inspired by French rêverie and everyday enchantment. Her work is an ode to the delicate beauty of nature. With graceful illustrations and finely drawn patterns, Pao infuses her collections with a narrative essence that stimulates a mystical experience. Visit paoladenarvaez.fr or follow @pao_ceramic on Instagram.

19. EVA COCCO is an Italian self-taught artist with an architectural background based in New York City, Rome and the Hamptons. Inspired by folklore heroines of her Italian heritage Eva creates otherworldly anthropomorphic sculptures of soulful and radiant beauty. Porcelain is the primary medium, carved and stressed at its limit for creating unexpected and surprising results enhanced by gas kiln reductions. Eva's pieces are exhibited between New York and Tokyo. Visit the website at www.evacocco.com or follow @3va_c on Instagram for more.

20. AMRITA KARUNARATNE is a ceramist based in Hoorn, The Netherlands, who creates one-off ceramic pieces inspired by daily life and organic shapes in nature. Amrita specialises in unique throwing techniques developed while studying in Dublin. The deep blue finish is achieved through the use of cyanotype. Visit karunaratne.com and follow @kurulla.ceramics on Instagram.

21. WENDY HUTCHINSON creates purposeful porcelain objects, driven by the complexity of simplicity. Tableware is accompanied by decorative vessels to bring the beauty of form and the art of function to everyday life. Based near Toronto, CAN, Wendy trained primarily in Italy. Email studiowendy15@gmail.com or visit www.studiowendyceramics.com for enquiries and information.

22. Antonia Casino of **MIPIATI CERAMICS** creates various hand-built and thrown forms relying on muted glazes and white claybodies for a subtle silhouette. She is inspired by the California coast incorporating it into her sculpture, vessels and jewellery made in her studio. Email antonia@mipiaticeramics.com visit mipiaticeramics.com or follow @mipiati.ceramics on Instagram for more information.

23. Fiona Cuthbert O'Meara is an award winning contemporary ceramicist who handcrafts unique functional and sculptural ceramics. Bringing the beauty of the wild outdoors into your living spaces, Fiona is the founder of **NATUREMUSE CERAMICS**: an ecologically sustainable teaching studio located on the Sunshine Coast, Australia. Visit www.naturemuse.com.au or follow @fionacuthbertomeara_naturemuse on Instagram.

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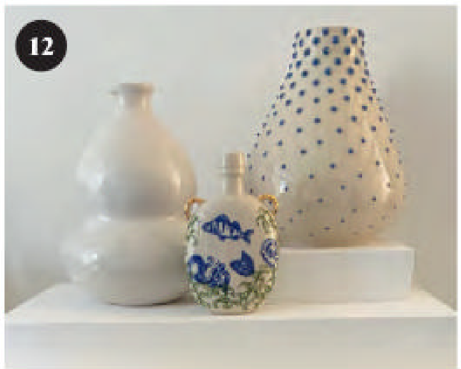

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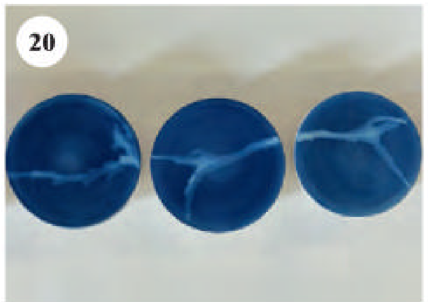

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To appear on this page, call: 020 7152 3705 or email classwoi@condenast.co.uk

1. DENTON ANTIQUES have a fascinating range of antique chandeliers, lanterns and wall lights. All of their pieces are on display to see at Kensington Church Street where you can also browse their glassware and objets d'art. Each unique piece has been expertly restored and takes LED bulbs. Visit denton-antiques.co.uk or follow @dentonantiques on Instagram.

2. ASNEW UPHOLSTERY and Design are Oxfordshire's leading re-upholstery experts. Specialising in custom-made new upholstered furniture, curtains, blinds, and soft furnishings. Each piece is handmade to order by a highly skilled team of craftsmen and women using the highest quality materials. To find out more, visit their Oxfordshire showroom, the website www.asnew-upholstery.co.uk email info@asnew-upholstery.co.uk or call 01235 522770.

3. Inspired by an array of different eras and references, from the Renaissance, Victorian, and the intricate stories of Greek mythology, and indulging in compositions and the narratives of the human form, **ARTEMISIA'S TALES** aims to blend the opulent with the whimsical, infusing a new visual history into the contemporary home. Visit www.artemisiastales.com and follow @artemisias_tales on Instagram.

4. ACCENT INTERIOR's collection of reed diffusers challenges the traditional concept of home fragrance. Each diffuser features stems of real, preserved flowers or foliage to create a stunning addition that seamlessly blends into interior décor. With 200ml of luxury fragrance, their diffusers will last up to 10 months. Visit www.accentinterior.co.uk and follow @accentinterior on Instagram.

5. MAISON BOHITI create handmade, artistic soy candles for those who adore art. They are eco friendly, vegan and cruelty free. Discover more by following @maisonbohiti on Instagram or email hello@maisonbohiti.com

6. L'ABATJOURISTE and the Swiss interior designer, Julien Aubert, created the 'Onyx et Soie' lamp pictured. This lamp combines onyx stone and tussah silk from Holland Sherry. Since 1950, the Swiss company, L'Abatjouriste, has produced high-quality, handmade lampshades. Visit www.labatjouriste.ch email info@julienaubert.ch and follow @l_abatjouriste and @julien_aubert_interieurs on Instagram.

7. LYDIA HILL is an up-and-coming designer who creates unique and luxurious patterns for the home. Inspired largely by nature, archival designs and endangered wildlife, she adds a contemporary twist to traditional designs, creating a stylish oasis for your home. Follow @lydiahilldesigns on Instagram or email lydiahilldesigns@gmail.com for more information.

8. HIGHAM FURNITURE are design-obsessed cabinetmakers creating traditional and contemporary framed Shaker kitchens. They have a Parsons Green, London-based design studio where clients feel the quality of the furniture and can create bespoke designs. Everything is made to order by craftspeople using traditional techniques in their Hampshire workshop. Call 020 7381 0488, email info@higham.co.uk or follow @highamfurniture on Instagram.

9. **CASA GUSTO** invites you to take a peek at their newly introduced 'Gusto Canasta Wingbacks' because every room needs the warmth of a basket, and it might as well sit as a bed sleeps. A new old-world feeling addition to the West Palm Beach-based home store's ever-growing creative collection. Found both at their brick-and-mortar shop and online at www.getthegusto.com Follow @getthegusto on Instagram for more.

10. KATE FORMAN specialises in linens, cottons and wallpapers, all printed in England. Accessories such as trimmings, lamp shades, box files and cushions are also available in any of the designs. Mixing classic florals with bohemian chic, her collections have the versatile and eclectic informality that her style is so renowned for. Visit www.kateforman.co.uk for plenty of inspiration, email info@kateforman.co.uk or call 01962 732244 to find out more.

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11. THE SOHO LIGHTING COMPANY keeping our planet in mind with their inspirational 'Ocean Collection'. Launched in Selfridges, London, this stunning collection of pendants are 3D printed from disused fishing nets and plastics salvaged from the sea. A star attraction at Decorex 22, these exquisite shades are easily mistaken for ceramic, glass, or linen, on account of their delicate textures. They provide a beautiful and unique lighting aesthetic for stylish interiors – lighting with a conscience! See more at Soholighting.com or call 0208 106 1221.

12. Award winning **BOBO1325** brings biophilic escapism, designed to evoke the senses. Their design aesthetic is dominated through delicately hand painted illustrations with undertones of mischief and rebellion, let's get lost amongst the depths of their decadent design layers. Visit www.bobo1325.com for more and follow @bobo1325 on Instagram.

13. PIRELA ATELIER is an interior design studio and an inspirational boutique featuring pieces of simplicity, elegance and compelling design that will make a statement this spring and always, curated by Alirio Pirela, owner and designer of the firm. The studio is infused with pieces that will elevate your interior design, showcasing local and global artisans. Pirela Atelier is more than a design firm; it is a laboratory for the experience and use of space to inspire you to create your own design concept. Explore the collection at www.pirelaatelier.com and follow @pirelaatelier on Instagram.

14. LETICIA HOUSTON DESIGN is an interiors studio based between London and Ireland, working across commercial and residential projects. Leticia has a personalised and creative approach to design, specialising in sourcing salvaged and reclaimed pieces to create colourful, eclectic spaces. Each project is attentively approached to provide for the needs of the client. Leticia@Leticiahoustondesign.com www.leticiahoustondesign.com

15. PULLMAN EDITIONS designs striking original limited-edition posters that capture the enduring appeal of Art Deco. Their posters feature winter sports, glamorous resorts around the world, and historic automobiles. Over 100 designs available at £420 each. Call 020 7730 0547 or view and buy online at www.pullmaneditions.com

16. PARS RUG GALLERY has extensive curated collections of antique Oriental and European rugs, kilims, carpets and tapestries. They provide home approvals all over the UK. Their UK-based workshop also provides comprehensive cleaning and restoration services. Visit at parsruggallery.co.uk email at pars@parsruggallery.co.uk or call 01794 524040.

17. Founded in 2020 **UWU STUDIO** is a minority ethnic, woman owned British company. Ran by Illustrator and designer Lily Hammond, an up and coming artist. She turns her detailed artwork into striking homeware with mesmerising colour and patterns. Above are a series of original illustrations by Lily, creating a stunning focal point in her clients home. Available for commissions and lots of originals in store to buy. Follow on Instagram @uwu_studio_ or online www.uwustudio.co.uk

18. DEVOL KITCHENS – Designers and makers of handmade English cupboards. deVOL has four beautiful kitchen ranges – The Classic English, Real Shaker, the urban rustic Sebastian Cox Kitchen and the Haberdasher's Kitchen, a range of unpainted oak cupboards inspired by mid-century English interiors. All deVOL furniture is made in Leicestershire and can be viewed at their Cotes Mill headquarters, Tysoe St. and St. John's Square showrooms in London and their showroom on Bond Street, New York. For further information, visit www.devolkitchens.co.uk or call 01509 261000.

19. THE DOUGLAS WATSON STUDIO offers high quality handmade and hand painted tiles using traditional techniques and a wide range of glazes, colours and styles, from historical and classical sources to original and contemporary designs. Panels and installations, for kitchens, bathrooms and fireplaces, are custom made for each client. For more information, call 01491 629960 or visit www.douglaswatsonstudio.co.uk

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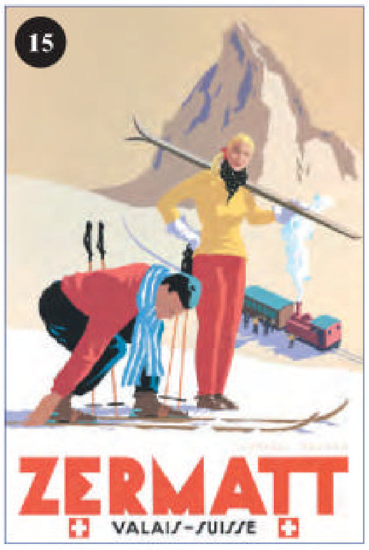
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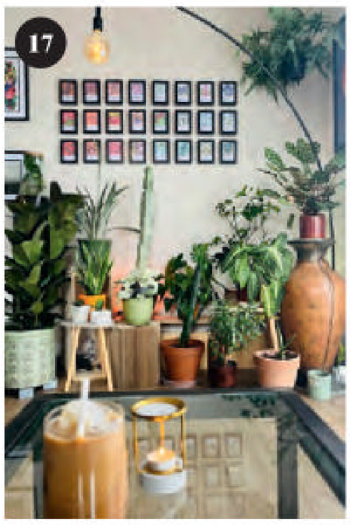
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1. ARTEMIS DESIGN CO.'s signature Loafers have gained a cult following, and for good reason: the classic and comfortable everyday style, is made extra special by the vintage kilim and oriental carpet textiles that they use. Their creations are everyday heirlooms, designed to be worn daily and loved for a long time. Visit www.artemisdesignco.com and follow @artemisdesignco on Instagram.

2. SOMETHING DIFFERENT is a treasure trove of eclectic and unique decorative accessories, jewellery and textiles from around the world. These original hand painted monkey bowls can only be found online at www.something-different.uk.com and follow @sodif_interiors on Instagram.

3. ACARRE(TM) Beauty Edit, multi-use bioactive dry oil, uses plant biodiversity to re-balance the microbiome and create a look and feeling of smooth and youthful skin, while ethical sourcing improves livelihoods of communities. The all-natural oil is rich in fatty acids and vitamins that target the microbiome to nourish the scalp and skin and lock in moisture. Visit acarre.co and follow @acarrebeauty on Instagram, Facebook, Pinterest, Tiktok and Twitter.

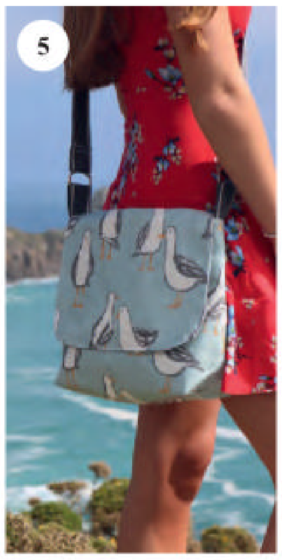
4. LYONESSE botanical art lets you bring home the ocean's treasures. Lyonesse prints are a revival of seaweed pressing, a lost Victorian art. Fresh and nostalgic, and fully sustainable, they celebrate long summers, lost treasures, and finding wonder everywhere. Visit lyonesse.co to find out more.

5. Epitomising the beauty of nature, **CAITILIN**'s unique, quality textiles are designed and handmade from a small studio in Cornwall, by the sea. This exquisite, sustainable range of lovely accessories for you and your home include; oilcloth bags, washbags, aprons, tea towels, eco-sandwich wraps and re-usable facial wipes. Visit www.caitilins.co.uk follow @caitilins on Instagram or email caitilinf@gmail.com to find out more.

6. SPRITZY is a London based skincare brand specialising in natural luxury products handmade in Notting Hill. Cleanse and rejuvenate your hands and body with their Geranium, Pine and Rosemary Organic Castile Soap, blended with hand selected essential oils for their sweet herbaceous aroma. Spritzy combines their passion for health and wellbeing, with their love of design, whilst being mindful of the planet. Visit spritzy.co.uk and follow @spritzy_ldn on Instagram.

7. This beautiful pair of earrings is part of a collection of jewellery available at **OTTOMANIA**. Beautiful handmade jewellery made of gemstones, gold-fill, and sterling silver. The material and colour combinations make this collection unique and elegant. Visit www.ottomania.nl for more details or call +31 237 370426. Also available wholesale.

8. CARRIER COMPANY is a family run firm making sustainable clothing and equipment in the UK since 1995. Inspired by gardening and foraging on the North Norfolk coastline, Carrier Company works with naturally resilient fabrics on designs for men and women that perform year round and stand the test of time. Visit www.carriercompany.co.uk and follow @carriercompanyuk on Instagram.



THE INTERIORS PORTFOLIO

Photography: Garett Buell

ROBIN RAINS INTERIOR DESIGN + ANTIQUES, LLC

When you enter a room designed by Robin Rains, you sense it. It's more than a well-appointed space, or the uniquely-sourced and perfectly-placed European antique. What it communicates is deeper than words. It's the essence of the homeowner's soul, beckoning you home. Robin and her Nashville-based team provide this level of care and attention to each and every project.

robinrains.com
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GINGER AND MYLO create spaces people are drawn to be in, be it to work or to live. Their designs are not just aesthetically pleasing but inviting, comforting, practical and logical. Above all, their spaces are designed to 'work'. Their brand ethos encapsulates what this design firm is about: 'no dream is too big and good design never dates.'

www.gingerandmylo.com
@gingerandmylointeriors

SABRINA MONTE-CARLO is a family-run interior design studio based in Monte-Carlo since 1999. The Monégasque interior design company has 6 showrooms accross Monaco as well as online shop dedicated to tableware. Their inter-disciplinary team ranges from graphic designers to naval architects, Sabrina Monte-Carlo is a one-stop destination for home and yacht decoration.

www.sabrinamontecarlo.com
@sabrinamontecarlo

APSARA INTERIOR DESIGN AND APSARA LIGHTING

Originally from New York, and now based in Santa Barbara. Tracey Garet's work has been featured in several publications and she is recognised for her Giacometti-inspired chandelier designs. Her background is in art, antiques, and interiors. She is currently focusing on her new furniture designs.

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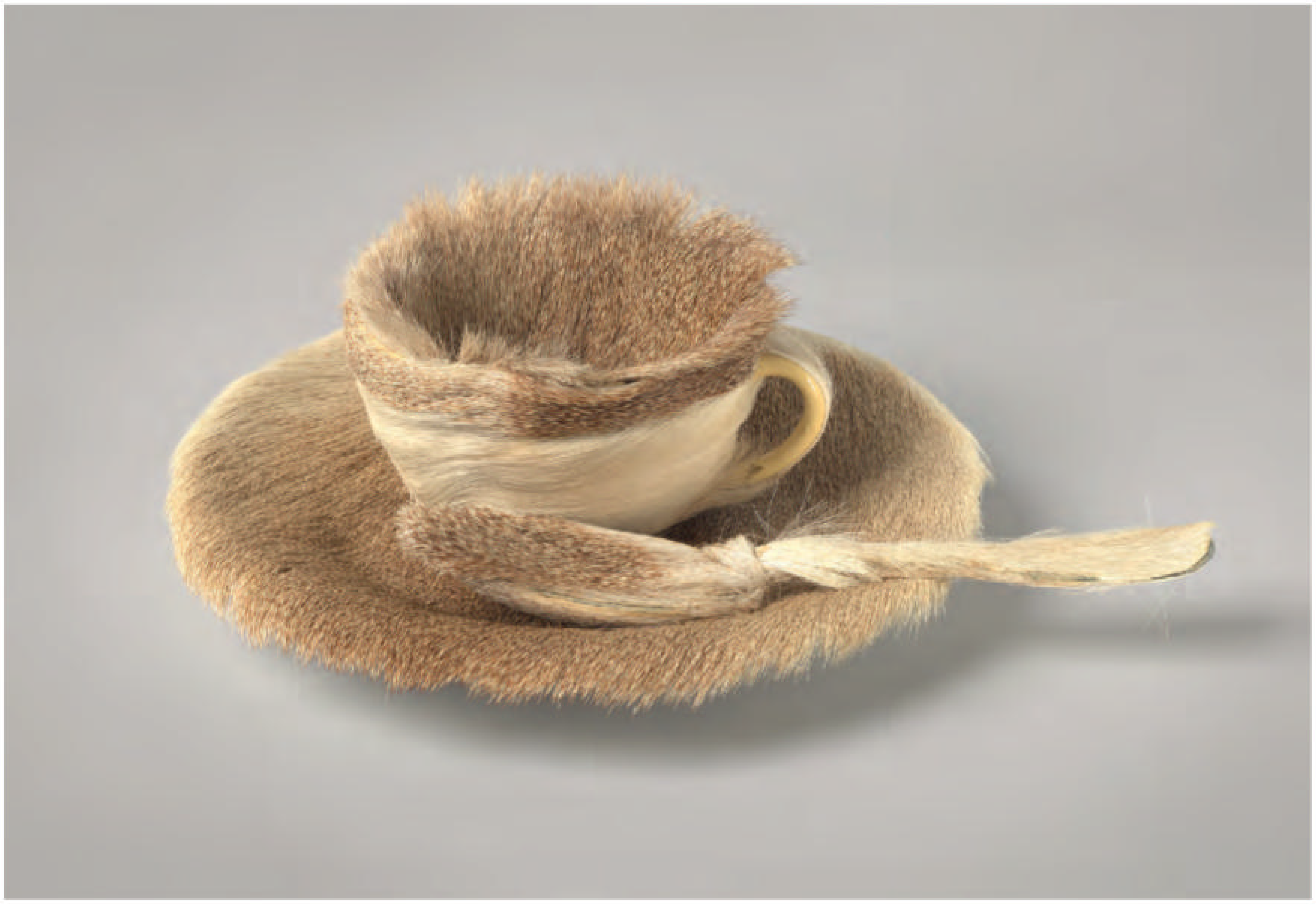
Furry Tale

The idea for Meret Oppenheim's disturbing cup and saucer was sparked in a Paris café. Well, of course it was, says novelist Deborah Levy



Meret Oppenheim's sublime metamorphosis made its way into art history in 1936, when it was included in Moma's exhibition *Fantastic Art, Dada, Surrealism*. It seems that one woman actually fainted at the sight of it. The work was a case for Dr Freud – unfortunately, he was struggling with cancer of the jaw and the rise of fascism in Vienna at the time.

The immortal fur-covered cup, saucer and teaspoon is a growl and a purr. It is also serenely conceptual, sensuous and witty. It makes me feel light-hearted and it opens my mind. In fact, I want to write like this object – by which I mean, it is always desirable to make something extraordinary from something ordinary.

'Beauty will be erotic-veiled, explosive-fixed, magical-circumstantial, or it will not be at all,' announced the hysterical high priest of Surrealism, André Breton. Meret's *Object* fulfilled all his lofty demands: it came to be seen, to her eventual fury, as the definitive Surrealist object. Breton's luscious title for it was *Le Déjeuner en Fourrure* – Breakfast in Fur.

Obviously, the story behind the creation of *Object* started in a Paris café. Meret, who was 22, was sitting with Dora Maar and her romantic partner, Pablo Picasso. They were admiring the brass bracelet that Meret had covered in fur and was wearing at the time. She'd been making these for the designer Elsa Schiaparelli.

Is it true, Picasso remarked, that 'almost anything can be covered in fur'? Who knows, but the wind of inspiration blew in from the Seine; maybe also from the Rhine, because Meret – tall, lean and elegant – grew up in Basel. She left the café to immediately buy a cup, saucer and spoon. When she returned home she covered these everyday objects in the pelt of a gazelle.

To 'cover' an object in fur is not quite the right word for the endeavour of creating an enduring, totemic sculpture. The flow and rhythm of the arrangement of fur has the perfection of a poem in which the cadence lands in exactly the right place.

It is my view that this object was already lurking inside her unconscious, waiting to be made manifest. The fur bracelets were the rehearsal. This is one of the weirder ways that art works itself out. Fortunately, this process cannot be explained away, not even by Dr Freud ⊛ *Deborah Levy's latest novel, 'August Blue', will be published in May 2023 by Hamish Hamilton*

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Meret Oppenheim, 'Object', 1936, fur-covered cup, saucer and spoon. Museum of Modern Art, New York

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